

少林擒拿分析

# Analysis of SHAOLIN CHIN NA

Instructor's Manual for All Martial Styles



The Art of Seize and Control

Dr. Yang, Jwing-Ming

Chin Na (Qin Na) is one of the four major fighting categories in all Chinese martial styles. The four categories are: kicking (*Ti*), Striking (*Da*), Wrestling (*Shuai*), and Seize-Controlling (*Na*).

Joint-lock Chin Na techniques can be effectively used against an opponent's grabbing attacks as well as against wrestling. Pressing and striking Chin Na can be used to seal the opponent's breathing, vein/artery, or Qi circulation, which can cause severe pain, numbness, unconsciousness, or even death.

Most of Chin Na can be learned easily and be adopted into any martial style. Chin Na has been known as the root of the Japanese arts of Jujitsu and Aikido, and practitioners can use the study of Chin Na to increase their understanding of the theory and principles of their own arts.

In this new edition. 1. The old Chinese spelling system has been replaced by the new academic Pinyin system. 2. Chinese characters are included in the text. 3. New information has been added whenever it will help the reader. 4. Old techniques have been modified according to my current understanding. 5. New photographs to improve the angle of the techniques and overall layout.

- The ability to control an opponent through Chin Na is one of the highest measures of martial skill.
- Teach yourself with this book, even if you've never studied martial arts before.
- 150 Chin Na techniques photographed and explained!
- Improve your skills with the many training methods, attacks, and counterattack techniques detailed in this book.
- Increase your fighting options! Chin Na is easily integrated into any martial style.
- Heal training injuries with section on Chin Na first aid, including herbal remedies.
- Go beyond joint locks with vein and artery sealing, dividing the muscles/tendons, and displacing the bone.



**Dr. Yang, Jwing-Ming** is a renowned author and teacher of Chinese martial arts and Qigong. Born in Taiwan, he has trained and taught Taijiquan, Qigong, and Chinese martial arts for over thirty-five years. He is the author of over thirty books. Voted by *Inside Kung Fu* magazine as one of the ten people who have "made the greatest impact on martial arts in the past 100 years." Dr. Yang lives in Newton, Massachusetts.



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Dr. Yang, Jwing-Ming

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***To My White Crane Grandmaster Jin, Shao-Feng***

謹奉獻給白鶴拳師爺  
金紹峰





# Contents

<b>Acknowledgments</b> .....	ix
<b>About the Author</b> .....	xi
<b>Foreword by Dr. Thomas G. Gutheil</b> .....	xvii
<b>Preface (Previous Edition)</b> .....	xix
<b>Preface (New Edition)</b> .....	xxi
<b>Chapter 1. General Introduction 一般介紹</b>	
1-1. Introduction 介紹 .....	1
1-2. General Principles of Chin Na 擒拿的一般原理 .....	3
1-3. Learning Chin Na by Yourself 擒拿的自我練習 .....	12
<b>Chapter 2. Fundamental Training 基本訓練</b>	
2-1. Introduction 介紹 .....	15
2-2. Speed and Power Training 速與力之練習 .....	16
2-3. General Rules for Grabbing Chin Na Control 擒拿的一般原則 .....	48
2-4. Chin Na Escape Training 擒拿之脫逃 .....	48
2-5. General Rules for Countering a Grabbing Chin Na 反擒拿的一般原則 ..	54
<b>Chapter 3. Finger Chin Na 指擒拿</b>	
3-1. Introduction 介紹 .....	57
3-2. Finger Chin Na Techniques 指擒拿術 .....	58
<b>Chapter 4. Wrist Chin Na 腕擒拿</b>	
4-1. Introduction 介紹 .....	109
4-2. Wrist Chin Na Techniques 腕擒拿術 .....	110
<b>Chapter 5. Elbow Chin Na 肘擒拿</b>	
5-1. Introduction 介紹 .....	161
5-2. Elbow Chin Na Techniques 肘擒拿術 .....	162
<b>Chapter 6. Shoulder, Neck, and Waist Chin Na 肩、頸、腰擒拿</b>	
6-1. Introduction 介紹 .....	207
6-2. Shoulder Chin Na Techniques 肩擒拿術 .....	208
6-3. Neck Chin Na Techniques 頸擒拿術 .....	216
6-4. Waist Chin Na Techniques 腰擒拿術 .....	238

**Chapter 7. Leg Chin Na 腿擒拿**

- 7-1. Introduction 介紹 ..... 241  
7-2. Leg Chin Na Techniques 腿擒拿術 ..... 242

**Chapter 8. Muscle Grabbing Chin Na 抓筋擒拿**

- 8-1. Introduction 介紹 ..... 263  
8-2. Muscle Grabbing Techniques 抓筋擒拿術 ..... 264

**Chapter 9. Cavity Press 點穴**

- 9-1. Introduction 介紹 ..... 269  
9-2. Cavity Press Techniques 點穴術 ..... 270

**Chapter 10. Using Chin Na in a Fight 擒拿之實戰應用**

- 10-1. Introduction 介紹 ..... 289  
10-2. Fundamental Training 基本訓練 ..... 290  
10-3. Examples 範例 ..... 295

**Chapter 11. Treatment of Injuries 療傷**

- 11-1. Introduction 介紹 ..... 305  
11-2. Diagnosis 診斷 ..... 307  
11-3. Treatment Techniques 療法 ..... 308  
11-4. Treatment of Common Injuries 一般傷療 ..... 312

**Chapter 12. Conclusion 結論 ..... 321**

**Appendix A. Names of Chin Na Techniques 擒拿名稱 ..... 323**

**Appendix B. Translation and Glossary of Chinese**

**Terms 中文術語之翻譯與解釋 ..... 327**

**Appendix C. Prescriptions of Chinese Herbs 理傷藥方 ..... 341**

**Index 索引 ..... 349**

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## **Acknowledgments**

*(New Edition)*

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## About the Author

*Dr. Yang, Jwing-Ming, Ph.D.* 楊俊敏博士

Dr. Yang, Jwing-Ming was born on August 11th, 1946, in Xinzhu Xian (新竹縣), Taiwan (台灣), Republic of China (中華民國). He started his Wushu (武術)(Gongfu or Kung Fu, 功夫) training at the age of fifteen under the Shaolin White Crane (Bai He, 少林白鶴) Master Cheng, Gin-Gsao (曾金灶) (1911-1976). Master Cheng originally learned Taizuquan (太祖拳) from his grandfather when he was a child. When Master Cheng was fifteen years old, he started learning White Crane from Master Jin, Shao-Feng (金紹峰), and followed him for twenty-three years until Master Jin's death.



In thirteen years of study (1961-1974) under Master Cheng, Dr. Yang became an expert in the White Crane Style of Chinese martial arts, which includes both the use of barehands and of various weapons such as saber, staff, spear, trident, two short rods, and many other weapons. With the same master he also studied White Crane Qigong (氣功), Qin Na (or Chin Na, 擒拿), Tui Na (推拿) and Dian Xue massages (點穴按摩), and herbal treatment.

At the age of sixteen, Dr. Yang began the study of Yang Style Taijiquan (楊氏太極拳) under Master Kao Tao (高濤). After learning from Master Kao, Dr. Yang continued his study and research of Taijiquan with several masters and senior practitioners such as Master Li, Mao-Ching (李茂清) and Mr. Wilson Chen (陳威伸) in Taipei (台北). Master Li learned his Taijiquan from the well-known Master Han, Ching-Tang (韓慶堂), and Mr. Chen learned his Taijiquan from Master Zhang, Xiang-San (張祥三). Dr. Yang has mastered the Taiji barehand sequence, pushing hands, the two-man fighting sequence, Taiji sword, Taiji saber, and Taiji Qigong.

When Dr. Yang was eighteen years old he entered Tamkang College (淡江學院) in Taipei Xian (台北縣) to study Physics. In college he began the study of traditional Shaolin Long Fist (Changquan or Chang Chuan, 少林長拳) with Master Li, Mao-Ching at the Tamkang College Guoshu Club (淡江國術社) (1964-1968), and eventually became an assistant instructor under Master Li. In 1971 he completed his M.S. degree in Physics at the National Taiwan University (台灣大學), and then served in the Chinese Air Force from 1971 to 1972. In the service, Dr. Yang taught Physics at the Junior Academy of the Chinese Air Force (空軍幼校) while also teaching Wushu. After being honorably discharged in 1972, he returned to Tamkang College to teach Physics and resumed study under Master Li, Mao-Ching. From Master Li, Dr. Yang learned Northern Style Wushu, which includes both barehand (especially kicking) techniques and numerous weapons.

In 1974, Dr. Yang came to the United States to study Mechanical Engineering at Purdue University. At the request of a few students, Dr. Yang began to teach Gongfu (Kung Fu), which resulted in the foundation of the Purdue University Chinese Kung Fu Research Club in the spring of 1975. While at Purdue, Dr. Yang also taught college-credited courses in Taijiquan. In May of 1978 he was awarded a Ph.D. in Mechanical Engineering by Purdue.

In 1980, Dr. Yang moved to Houston to work for Texas Instruments. While in Houston he founded Yang's Shaolin Kung Fu Academy, which was eventually taken over by his disciple Mr. Jeffery Bolt after moving to Boston in 1982. Dr. Yang founded Yang's Martial Arts Academy (YMAA) in Boston on October 1, 1982.

In January of 1984 he gave up his engineering career to devote more time to research, writing, and teaching. In March of 1986 he purchased property in the Jamaica Plain area of Boston to be used as the headquarters of the new organization, Yang's Martial Arts Association (YMAA). The organization has continued to expand, and, as of July 1st 1989, YMAA became just one division of Yang's Oriental Arts Association, Inc. (YOAA, Inc.).

In summary, Dr. Yang has been involved in Chinese Wushu since 1961. During this time, he has spent thirteen years learning Shaolin White Crane (Bai He), Shaolin Long Fist (Changquan), and Taijiquan. Dr. Yang has more than thirty-five years of instructional experience: seven years in Taiwan, five years at Purdue University, two years in Houston, Texas, and twenty-one years in Boston, Massachusetts.

In addition, Dr. Yang has also been invited to offer seminars around the world to share his knowledge of Chinese martial arts and Qigong. The countries he has visited include Argentina, Austria, Barbados, Botswana, Belgium, Bermuda, Canada, Chile, England, France, Germany, Holland, Hungary, Ireland, Italy, Latvia, Mexico, Poland, Portugal, Saudi Arabia, Spain, South Africa, Switzerland, and Venezuela.

Since 1986, YMAA has become an international organization, which currently includes 54 schools located in Argentina, Belgium, Canada, Chile, France, Holland, Hungary, Iran, Ireland, Italy, Poland, Portugal, South Africa, United Kingdom, Venezuela, and the United States. Many of Dr. Yang's books and videotapes have been translated into languages such as French, Italian, Spanish, Polish, Czech, Bulgarian, Russian, Hungarian, and Iranian.

Dr. Yang has published thirty other volumes on the martial arts and Qigong:

1. *Shaolin Chin Na*; Unique Publications, Inc., 1980.
2. *Shaolin Long Fist Kung Fu*; Unique Publications, Inc., 1981.
3. *Yang Style Tai Chi Chuan*; Unique Publications, Inc., 1981.
4. *Introduction to Ancient Chinese Weapons*; Unique Publications, Inc., 1985.
5. *Qigong for Health and Martial Arts*; YMAA Publication Center, 1985.



6. *Northern Shaolin Sword*; YMAA Publication Center, 1985.
7. *Tai Chi Theory and Martial Power*; YMAA Publication Center, 1986.
8. *Tai Chi Chuan Martial Applications*; YMAA Publication Center, 1986.
9. *Analysis of Shaolin Chin Na*; YMAA Publication Center, 1987.
10. *Eight Simple Qigong Exercises for Health*; YMAA Publication Center, 1988.
11. *The Root of Chinese Qigong—The Secrets of Qigong Training*; YMAA Publication Center, 1989.
12. *Qigong—The Secret of Youth*; YMAA Publication Center, 1989.
13. *Hsing Yi Chuan—Theory and Applications*; YMAA Publication Center, 1990.
14. *The Essence of Taiji Qigong—Health and Martial Arts*; YMAA Publication Center, 1990.
15. *Qigong for Arthritis*; YMAA Publication Center, 1991.
16. *Chinese Qigong Massage—General Massage*; YMAA Publication Center, 1992.
17. *How to Defend Yourself*; YMAA Publication Center, 1992.
18. *Baguazhang—Emei Baguazhang*; YMAA Publication Center, 1994.
19. *Comprehensive Applications of Shaolin Chin Na—The Practical Defense of Chinese Seizing Arts*; YMAA Publication Center, 1995.
20. *Taiji Chin Na—The Seizing Art of Taijiquan*; YMAA Publication Center, 1995.
21. *The Essence of Shaolin White Crane*; YMAA Publication Center, 1996.
22. *Back Pain—Chinese Qigong for Healing and Prevention*; YMAA Publication Center, 1997.
23. *Ancient Chinese Weapons*; YMAA Publication Center, 1999.
24. *Taijiquan—Classical Yang Style*; YMAA Publication Center, 1999.
25. *Tai Chi Secrets of Ancient Masters*; YMAA Publication Center, 1999.
26. *Taiji Sword—Classical Yang Style*; YMAA Publication Center, 1999.
27. *Tai Chi Secrets of Wu and Li Styles*; YMAA Publication Center, 2001.
28. *Tai Chi Secrets of Yang Style*; YMAA Publication Center, 2001.
29. *Tai Chi Secrets of Wu Style*; YMAA Publication Center, 2002.
30. *Taijiquan Theory of Dr. Yang, Jwing-Ming*; YMAA Publication Center, 2003.
31. *Qigong Meditation—Embryonic Breathing*; YMAA Publication Center, 2003.

Dr. Yang has also published the following videotapes and DVDs:

Videotapes:

1. *Yang Style Tai Chi Chuan and Its Applications*; YMAA Publication Center, 1984.
2. *Shaolin Long Fist Kung Fu—Lien Bu Chuan and Its Applications*; YMAA Publication Center, 1985.
3. *Shaolin Long Fist Kung Fu—Gung Li Chuan and Its Applications*; YMAA Publication Center, 1986.
4. *Shaolin Chin Na*; YMAA Publication Center, 1987.
5. *Wai Dan Chi Kung, Vol. 1—The Eight Pieces of Brocade*; YMAA Publication Center, 1987.
6. *The Essence of Tai Chi Chi Kung*; YMAA Publication Center, 1990.
7. *Qigong for Arthritis*; YMAA Publication Center, 1991.
8. *Qigong Massage—Self Massage*; YMAA Publication Center, 1992.
9. *Qigong Massage—With a Partner*; YMAA Publication Center, 1992.
10. *Defend Yourself 1—Unarmed Attack*; YMAA Publication Center, 1992.
11. *Defend Yourself 2—Knife Attack*; YMAA Publication Center, 1992.
12. *Comprehensive Applications of Shaolin Chin Na 1*; YMAA Publication Center, 1995.
13. *Comprehensive Applications of Shaolin Chin Na 2*; YMAA Publication Center, 1995.
14. *Shaolin Long Fist Kung Fu—Yi Lu Mai Fu & Er Lu Mai Fu*; YMAA Publication Center, 1995.
15. *Shaolin Long Fist Kung Fu—Shi Zi Tang*; YMAA Publication Center, 1995.
16. *Taiji Chin Na*; YMAA Publication Center, 1995.
17. *Emei Baguazhang—1; Basic Training, Qigong, Eight Palms, and Applications*; YMAA Publication Center, 1995.
18. *Emei Baguazhang—2; Swimming Body Baguazhang and Its Applications*; YMAA Publication Center, 1995.
19. *Emei Baguazhang—3; Bagua Deer Hook Sword and Its Applications*; YMAA Publication Center, 1995.
20. *Xingyiquan—12 Animal Patterns and Their Applications*; YMAA Publication Center, 1995.
21. *24 and 48 Simplified Taijiquan*; YMAA Publication Center, 1995.
22. *White Crane Hard Qigong*; YMAA Publication Center, 1997.

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23. *White Crane Soft Qigong*; YMAA Publication Center, 1997.
  24. *Xiao Hu Yan—Intermediate Level Long Fist Sequence*; YMAA Publication Center, 1997.
  25. *Back Pain—Chinese Qigong for Healing and Prevention*; YMAA Publication Center, 1997.
  26. *Scientific Foundation of Chinese Qigong*; YMAA Publication Center, 1997.
  27. *Taijiquan—Classical Yang Style*; YMAA Publication Center, 1999.
  28. *Taiji Sword—Classical Yang Style*; YMAA Publication Center, 1999.
  29. *Chin Na in Depth—1*; YMAA Publication Center, 2000.
  30. *Chin Na in Depth—2*; YMAA Publication Center, 2000.
  31. *San Cai Jian & Its Applications*; YMAA Publication Center, 2000.
  32. *Kun Wu Jian & Its Applications*; YMAA Publication Center, 2000.
  33. *Qi Men Jian & Its Applications*; YMAA Publication Center, 2000.
  34. *Chin Na in Depth—3*; YMAA Publication Center, 2001.
  35. *Chin Na in Depth—4*; YMAA Publication Center, 2001.
  36. *Chin Na in Depth—5*; YMAA Publication Center, 2001.
  37. *Chin Na in Depth—6*; YMAA Publication Center, 2001.
  38. *12 Routines Tan Tui*; YMAA Publication Center, 2001.
  39. *Chin Na in Depth—7*; YMAA Publication Center, 2002.
  40. *Chin Na in Depth—8*; YMAA Publication Center, 2002.
  41. *Chin Na in Depth—9*; YMAA Publication Center, 2002.
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  43. *Chin Na in Depth—11*; YMAA Publication Center, 2002.
  44. *Chin Na in Depth—12*; YMAA Publication Center, 2002.
  45. *White Crane Gongfu—1*; YMAA Publication Center, 2002.
  46. *White Crane Gongfu—2*; YMAA Publication Center, 2002.
  47. *Taijiquan Pushing Hands—1*; YMAA Publication Center, 2002.
  48. *Taijiquan Pushing Hands—2*; YMAA Publication Center, 2002.
  49. *Taiji Saber and Its Applications*; YMAA Publication Center, 2002.
  50. *Taiji Symbol Sticking Hands—1*; YMAA Publication Center, 2002.
  51. *Taiji Ball Qigong—1*; YMAA Publication Center, 2002.
  52. *Taiji Ball Qigong—2*; YMAA Publication Center, 2002.

DVDs:

1. *Chin Na in Depth*—1, 2, 3, 4; YMAA Publication Center, 2003.
2. *White Crane Qigong*; YMAA Publication Center, 2003.
3. *Taijiquan, Classical Yang Style*; YMAA Publication Center, 2003.
4. *Chin Na in Depth*—5, 6, 7, 8; YMAA Publication Center, 2003.
5. *Chin Na in Depth*—9, 10, 11, 12; YMAA Publication Center, 2003.
6. *Eight Simple Qigong Exercises*; YMAA Publication Center, 2004.
7. *White Crane Gongfu*—1, 2; YMAA Publication Center, 2004.
8. *Shaolin Long Fist Basic Sequences*; YMAA Publication Center, 2004.
9. *Analysis of Shaolin Chin Na*; YMAA Publication Center, 2004.

## Foreword

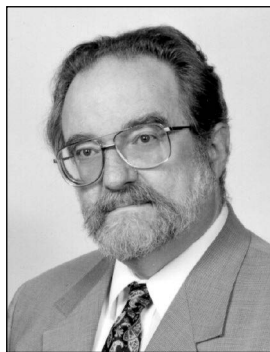
*Thomas G. Gutheil, MD*

Chin Na is the collective name given to a group of techniques originating centuries ago in China and used throughout the martial arts as a means of obtaining control over an opponent. This control is accomplished by means of joint locks, strikes, grabs, and pressures on acupuncture “cavities,” the points of vulnerability located according to theories of Qi or body bioenergy. Though useful in all the martial arts, Chin Na has several specific advantages for the practitioner.

First, the techniques require skill and practice but no great strength. Second, they do not require years of training to obtain a basic knowledge of their applications. Third, they fit comfortably into other martial arts, combat and self-defense systems. Fourth, because most of these techniques can be used to achieve control without inflicting lasting injury, they may be used confidently and safely without fear of legal liability for their use in self defense. Finally, once the underlying principles are grasped, the student can develop his or her own techniques on the model of those shown here.

An earlier book, *Shaolin Chin Na*, published in 1980, provided the fundamentals of these techniques, but left some questions and uncertainties in its wake. Thus the first edition of the present book, *Analysis of Shaolin Chin Na*, subtitled “Instructor’s Manual,” attempted to take the reader deeper into the theory and practice of Chin Na. Profusely illustrated and with detailed, step-by-step instructions, the first edition presented detailed coverage of the different forms of this art. The text is divided into sections based on the joints and body areas affected (such as finger Chin Na, elbow Chin Na, etc.). In addition, the first edition addressed muscle grabbing Chin Na and cavity press techniques. Finally, the book discussed using Chin Na in actual fight conditions and provided a chapter on treatment of injuries commonly encountered in martial arts practice and combat.

The present second edition, while covering the same subject areas, has been completely revised and updated by Dr. Yang, Jwing-Ming, an internationally known practitioner, teacher, author, scholar and translator of modern and ancient works in the martial arts. The student, instructor or interested reader will find here a wealth of information, theory and practical techniques that can readily be applied in many situations, especially self defense and self protection.



*(Dr. Gutheil is Professor of Psychiatry at Harvard Medical School and a student at Yang's Martial Arts Association)*





## Preface

### *Previous Edition*

Chin Na (擒拿)(Qin Na) has been a part of Chinese martial arts since their very beginning. Chin Na covers a wide scale of defensive and offensive techniques from the very fundamental to the very advanced. The fundamental techniques can be learned by any martial artist or even by someone without any martial arts experience. These fundamental techniques can easily be adapted and incorporated into any martial style such as Judo (Rou Dao, 柔道), Wrestling (Shuai Jiao, 摔跤), Karate (Kong Shou Dao, 空手道), or Tae Kwon Do (Tai Quan Dao, 跆拳道) to increase the range of responses. Once a person has mastered all these fundamental techniques, he can continue his study in the advanced Chin Na, which is so deep that it will take more than 20 years to learn, practice, and master. It is knowledge without end or limit. When Chin Na reaches an advanced level, the application of Qi (氣)(internal energy) and Jin (勁) becomes very difficult to understand. Without oral instruction from a qualified master, it is almost impossible to learn and master. When you have reached this level, you have reached the level which is beyond what a book can describe. It is learned from sensing, feeling, and inspiration.

Since my first martial book *Shaolin Chin Na* was published in 1980, many martial artists in both Chinese Kung Fu (Gongfu, 功夫) as well as other styles have read it, researched the techniques, and practiced them. A number of martial schools have used it as a textbook for grappling training.

A great number of readers have written or phoned. I have noted that there are a few questions which arise again and again. The most common questions are: Which techniques can be used to counterattack or to prevent the opponent from controlling me? Which muscle or joint do specific techniques use for control, and what are the principles of the control? What is the anatomical structure of the area being controlled, and what damage will occur if more pressure is applied? How do I take care of injuries? How does Chin Na differ from Jujitsu (Rou Shu Dao, 柔術道) and Aikido (He Qi Dao, 合氣道)?

Many people who try to learn techniques from the book encounter certain common difficulties. Often people do not catch the key point of each technique, and so the techniques seem to be ineffective. If the technique is done incorrectly or the stance is wrong, the opponent can easily escape or counterattack.

The first Chin Na book was only an introductory text, and covered only the surface level of principles and techniques. It has served its purpose of helping people to start Chin Na training, but it was not designed to answer all possible questions or to give all the details of individual techniques.

This second book has been written to build upon the foundation which the first

book has laid. Rather than repeat basic theory and descriptions, this book will discuss more deeply the techniques of Dividing the Muscle/Tendon (Fen Jin, 分筋), Misplacing the Bone (Cuo Gu, 錯骨), Sealing the Breath (Bi Qi, 閉氣), Sealing the Vein (Duan Mai, 斷脈), and Grabbing the Muscle/Tendon (Zhua Jin, 抓筋). However, advanced Cavity Press (Dian Xue, 點穴) or Meridian Press (Dian Mai, 點脈)(Cantonese: Dim Mak) will not be discussed in depth. The principles and deeper theory of this technique would require a whole volume for a balanced discussion. It is difficult to learn cavity press techniques just from a book, and without a qualified master's oral instruction, it is also extremely dangerous for both yourself and your partners.

This book is designed primarily for instructors who are teaching Chin Na techniques, though any martial artist with some Chin Na experience will also find it useful. Beginners to Chin Na should read my first Chin Na book: *Shaolin Chin Na* and use this volume as a reference book.

This book will first briefly review basic Chin Na principles, and show the fundamental training. This constitutes the foundation of the Chin Na techniques. It will then present about 150 fundamental Chin Na techniques and some of their counterattacks, in separate chapters on fingers, wrists, arms, and so on. Finally, Chapter 11 will discuss the treatment of common injuries which might occur during Chin Na practice.

## Preface

### *New Edition*

Since the first edition of this book was published in 1987, more than one hundred thousand English copies have been sold. Not only that, the book has also been translated into many languages. I was originally so surprised about its popularity. However, after I think it over again, I can easily see that there are a few reasons for this. First, I was the first Chinese martial artist who revealed and introduced this art to Western society through the book, videotape, and DVD formats. Joint-lock Chin Na techniques are effective and can be learned easily. For this reason, traditionally a master would keep them secret. Second, this art can be easily adopted into any other martial style without too much difficulty. Third, many oriental martial artists, practicing such things as Jujitsu (Rou Shu Dao, 柔術道) and Aikido (He Qi Dao, 合氣道), started to realize that the arts they learned originated from China. Thus, they started to research this root to make comparisons. Fourth, joint-lock Chin Na can be used to control an opponent effectively without injuring him/her. They are easy to learn and are useful.

Because of these reasons, I have been invited to teach Chin Na in more than twenty countries since 1987. In the last sixteen years, through teaching and self-practice, I have modified more than half of the techniques I learned from my teachers. In addition, I have also discovered more effective techniques which to my knowledge have never been taught in Chinese martial art history. Naturally, almost none of these techniques exist in any other traditional oriental Chin Na related style. Because of this, I feel obligated to introduce and update the information as I understand it today. Though I have published many updated Chin Na videotapes and DVDs in a detailed instructional manner, I still feel it is worthwhile to update this book since it was always designed to cover many aspects of the training that cannot be expressed and explained in videotapes and DVDs clearly.

Since Chin Na skills exist in all Chinese martial styles, I can roughly guess that there are probably more than 700 techniques in total. What I know are about 150 to 200 of them, and nearly 70% of these originate from the White Crane (Bai He, 白鶴) style, while others were taught in Eagle Claw (Ying Zhao, 鷹爪) and Tiger Claw (Hu Zhao, 虎爪) styles. Therefore, a great portion of the techniques introduced in this book incorporate the skills of White Crane training. To master the skills correctly and effectively, I highly advise you to learn White Crane basic skills. In addition, you should keep your mind humble so you are able to learn from other styles continuously.

There are a few changes in this new edition. 1. The old Chinese spelling system has been replaced by the new Pinyin (拼音) system, which has become very popular in Western society in the last twenty years. 2. Chinese is included in the text so that read-

ers who understand Chinese are able to recognize the original writing. 3. New information has been added whenever it will help the reader understand better. 4. Old techniques have been modified into updated techniques as my understanding has progressed. 5. New photographs were used to replace the old ones, so the quality and the angle of the techniques can be expressed more clearly.

When you read this book, you should know that though it can give you some information and knowledge through reading and looking at the photos, it cannot offer you an understanding of the clear and continuous actions. Usually, such fluid, continuous actions are the crucial keys of controlling and angling. Therefore, if you are sincere in becoming a proficient Chin Na practitioner, I advise you also to obtain the Chin Na videotapes and DVDs published by YMAA. Through these efforts, you can pick up at least 70% of the techniques effectively. However, there will still be one thing missing in your learning — the feeling of the techniques. Usually, this must be obtained from a qualified instructor's teaching. Participating in seminars is one way to reach this goal. YMAA offers Chin Na seminars and lessons around the world. Please check the internet for detailed information ([www.ymaa.com](http://www.ymaa.com)).

Dr. Yang, Jwing-Ming

# General Introduction

## 一般介紹

### 1-1. INTRODUCTION 介紹

“Chin” (擒)(Qin) in Chinese means “to seize or catch,” in the way an eagle seizes a rabbit or a policeman catches a murderer (Qin Xiong, 擒兇). “Na” (拿) means “to hold and control.” Therefore, Chin Na (Qin Na)(擒拿) can be translated as “seize and control.” In addition to the grabbing techniques implied by the name, the art of Chin Na also includes techniques that utilize pressing and even striking. Generally speaking, grabbing Chin Na is more fundamental, while pressing and striking techniques are more advanced. Grabbing Chin Na techniques control and lock the opponent’s joints or muscles/tendons so he cannot move, thus neutralizing his fighting ability. Pressing Chin Na techniques are used to numb the opponent’s limbs, to cause him to lose consciousness, or even to kill him. Pressing Chin Na is usually applied to the Qi cavities (Qi Xue, 氣穴) to affect the Qi circulation to the organs or the brain. Pressing techniques are also frequently used on nerve endings to cause extreme pain and unconsciousness. Chin Na striking techniques are applied to vital points, and can be very deadly. Cavities on the Qi channels can be attacked, or certain vital areas struck to rupture arteries. All of these techniques serve to “seize and control” the opponent.

Chin Na techniques can be generally categorized as:

1. Dividing the Muscle/Tendon (Fen Jin, 分筋)
2. Misplacing the Bone (Cuo Gu, 錯骨)
3. Sealing the Breath (Bi Qi, 閉氣)
4. Sealing or Blocking the Vein/Artery (Duan Mai, 斷脈) or Vein/Artery Press (Dian Mai, 點脈)(Note: Dim Mak in Cantonese)
5. Cavity Press (Dian Xue, 點穴) or Meridian Press (Note: Dim Mak in Cantonese)

Within these categories, dividing the muscle/tendon (Fen Jin, 分筋) also includes grabbing muscle/tendon (Zhua Jin, 抓筋) and cavity press (Dian Xue, 點穴) also includes grabbing or pressing cavities (Na Xue, 拿穴).

Generally, dividing the muscle/tendon, misplacing the bone, and some techniques of sealing the breath are relatively easy to learn and the theory behind them is easy to understand. They usually require only muscular strength and practice to make the control effective. When these same techniques are used to break bones or injure joints or tendons, you usually need to use Jin (勁). (For a discussion of Jin, see the author's book: *Tai Chi Theory and Martial Power*.) Sealing the vein/artery and pressing the cavities requires detailed knowledge of the location, depth, and timing of their vulnerabilities, development of Yi (意), Qi (氣), and Jin (勁), and special hand forms and techniques. This usually requires oral instruction by a qualified master, not only because the knowledge is deep, but also because most of the techniques are learned from sensing and feeling. Many of the techniques can easily cause death. For this reason a master will normally only pass this knowledge down to students who are moral and trustworthy.

Nobody can tell exactly when Chin Na was first used. Grabbing the opponent's limbs or weapon is one of the most basic and instinctive ways to immobilize the opponent or control his actions.

Because of their practicality, Chin Na techniques have been trained right along with other fighting techniques such as kicking (Ti, 踢), striking (Da, 打), and wrestling (Shuai, 摔) since the beginning of Chinese martial arts many thousands of years ago. Although no system has sprung up that practices only Chin Na, almost every martial style has Chin Na mixed in with its other techniques. Even in Japan, Korea, and other Asian countries that have been significantly affected by Chinese culture, the indigenous martial styles have Chin Na techniques mixed in to a greater or lesser degree. Conservatively speaking, there were probably more than 700 techniques that were developed.

Generally, since martial styles in southern China specialize in hand techniques and close-range fighting, they tend to have better developed Chin Na techniques, and they tend to rely more upon them than the northern styles do. Because southern martial styles emphasize hand conditioning more than the northern styles, they tend to use more muscles for grabbing and cavity press. In addition, because of the emphasis on short-range fighting, southern styles emphasize sticking and adhering more, and techniques are usually applied with a circular motion which can set the opponent up for a Chin Na control without his feeling the preparation. Footwork is also considered a very important part of the training for a southern martial artist. Remember that these statements are only generalizations, and there are northern styles which also emphasize these aspects.

In Chinese internal styles such as Taijiquan (太極拳) and Liu He Ba Fa (六合八法), neutralization is usually done with a circular motion, and so the Chin Na techniques tend to be smooth and round. Often the opponent will be controlled before he realizes that a technique is being applied. In coordination with circular stepping, circular Chin Na can be used to pull the opponent's root and throw him away.

Many non-Chinese oriental martial styles have also used Chin Na, such as Japanese Jujitsu and Aikido, which are based on the same principles as Chin Na. This is not sur-



prising, since the countries in which these styles originated were significantly influenced by Chinese culture. It seems probable that Chinese Chin Na also influenced their indigenous martial arts also.

Since fundamental Chin Na techniques can be used to seize and control a criminal without injuring or killing him, they have been an important part of the training for constables, government officers, and today's policemen. The Shaolin Temple (Shaolin Si, 少林寺) has been a well-known Buddhist martial arts training center. Since many non-lethal Chin Na techniques are very effective, the martial artists at the temple extensively researched, developed, and trained the techniques from the beginning of its history. During the late Qing Dynasty (清朝) in the 19th century, Shaolin techniques were revealed to laymen society and the Shaolin Chin Na techniques were passed down along with the different martial styles which were developed at the temple.

Many Chin Na techniques were also developed for use with weapons that were specially designed to seize the opponent's weapon. If your opponent is disarmed, he is automatically in a disadvantageous situation. For example, the hook of the "hook sword" (Wu Gou Jian, 吳鉤劍) or the hand guard of a Sai (Chai, 釵) were designed for this purpose. In this volume we will discuss only barehand Chin Na techniques. Weapon Chin Na will be discussed in future volumes on specific weapons.

## 1-2. GENERAL PRINCIPLES OF CHIN NA 擒拿的一般原理

Although Chin Na techniques from one Gongfu (功夫) (Kung Fu) style may seem quite different from the techniques of another style, the theories and principles of application remain the same. These theories and principles form the root of all the Chin Na techniques. If you adhere to these roots, your Chin Na will continue to grow and improve, but if you ignore these roots, your Chin Na will always remain undeveloped. In this section, we will discuss these general theories and principles.

Before we discuss each Chin Na category, you should understand that there is no technique which is perfect for all situations. What you do depends upon what your opponent does, and since your opponent will not stand still and just let you control him, you must be able to adapt your Chin Na to fit the circumstances. Like all other martial techniques, your Chin Na must respond to and follow the situation, and so it needs to be skillful, alive, fast, and powerful. You should furthermore understand that Chin Na must be done by surprise. In grabbing Chin Na, you have to grasp your opponent's body, and so if your opponent is aware of your intention it will be extremely difficult for you to successfully apply the technique. In such a case, you may be obliged to use a cavity strike Chin Na instead of a grabbing technique.

It is usually much easier to strike the opponent than to control him. Subduing an opponent through a Chin Na controlling technique is a way to show mercy to someone you do not want to injure. In fact, most of Chin Na techniques were intentionally created to control the opponent temporarily, so the following killing technique could

be executed immediately. This situation can be understood easily if you place yourself in an ancient battle. Since there were so many enemies around you, you would like to eliminate one after the next as quickly as possible. For this reason, normally there is a follow-up killing technique available right after Chin Na control.

To successfully apply a grabbing Chin Na when you are not grabbed, you often need to fake or strike the opponent first to set him up. For example, you can use a punch to cause your opponent to block, and when he blocks you quickly grab his hand and use Chin Na to control him. Alternatively, you might kick his shin first to draw his attention to his leg, and immediately grab his hand and control him.

As mentioned, there are five categories of Chin Na: 1. Fen Jin (分筋) or Zhua Jin (抓筋)(dividing the muscle/tendon or grabbing the muscle/tendon); 2. Cuo Gu (錯骨)(misplacing the bone); 3. Bi Qi (閉氣)(sealing the breath); 4. Dian Mai (點脈)(Dim Mak) or Duan Mai (斷脈)(vein/artery press or sealing the vein/artery); 5. Dian Xue (點穴)(meridian press or cavity press)(Dim Mak). This book will discuss all of these categories in detail except the last one, which will be discussed only on an introductory level, because it requires an in-depth understanding of Qi circulation, acupuncture, and specialized training techniques.

One additional point needs to be mentioned here, and that is that very often Chin Na techniques make use of principles from several categories at once. For example, many techniques simultaneously use the principles of dividing the muscle/tendon and misplacing the bone.

### *1. Dividing the Muscle/Tendon or Grabbing the Muscle/Tendon (Fen Jin, 分筋 or Zhua Jin, 抓筋)*

“Fen” (分) in Chinese means to divide, “Zhua” (抓) means to grab and “Jin” (筋) means tendon, sinew, or muscle. Fen Jin (分筋) or Zhua Jin (抓筋) Chin Na refer to techniques that tear apart the opponent’s muscles or tendons, or even detach the tendons from the bones. Muscles contain nerves and many Qi branch channels, so when you tear a muscle or tendon, not only do you cause sensations of pain to travel to the brain, you also directly or indirectly affect the Qi and interfere with the normal functioning of the organs. If the pain is great enough it can disturb the Qi and seriously damage the organs, and in extreme cases even cause death. For this reason, when you are in extreme pain your brain may give the order for you to pass out. Once you are unconscious, the Qi circulation will significantly decrease, which will limit damage to the organs and perhaps save your life.

Fen Jin Chin Na uses two main ways to divide the muscle/tendon. One way is to twist the opponent’s joint, and then bend. Twisting the joint also twists the muscles/tendons (Figure 1-1). If you bend the joint at the same time, you can tear the tendons off the bone (Figure 1-2). The other method is to split and tear the muscle tendon apart without twisting. The most common place to do this is the fingers (Figures 1-3 to 1-5).

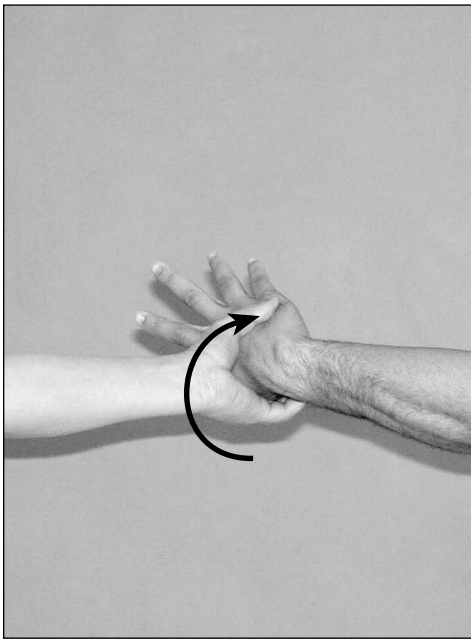


FIGURE 1-1

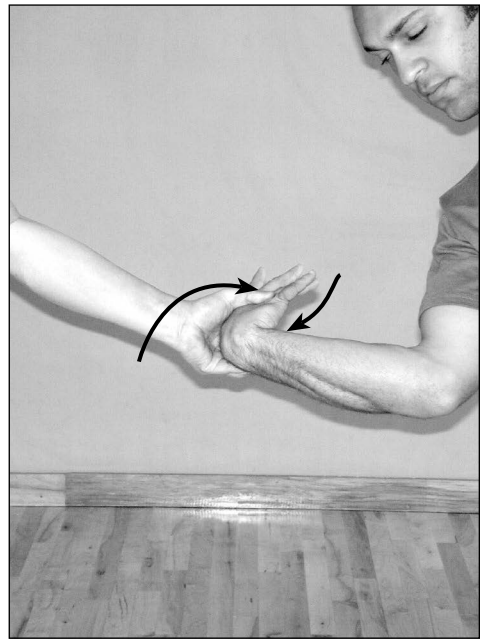


FIGURE 1-2



FIGURE 1-3

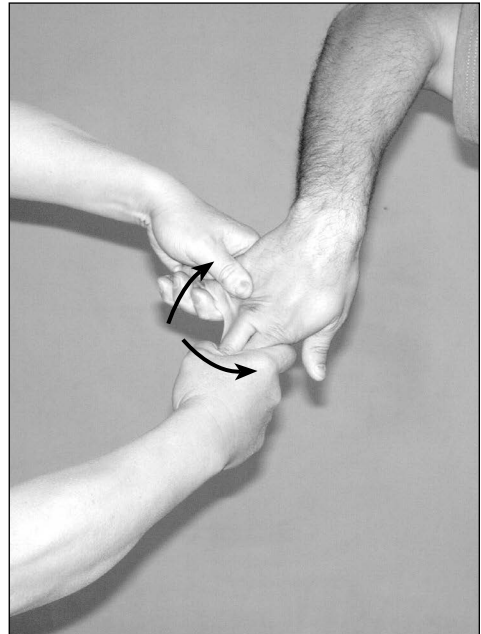


FIGURE 1-4

Zhua Jin (grabbing the muscle/tendon) relies upon the strength of the fingers to grab, press, and then pull the opponent's large muscles or tendons. This causes pain by overextending the muscles and tendons. The shoulder muscles/tendons are a common

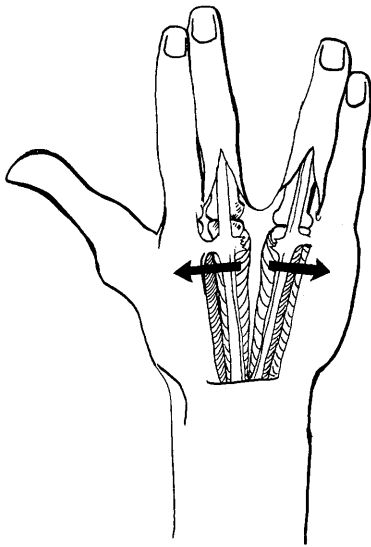


FIGURE 1-5

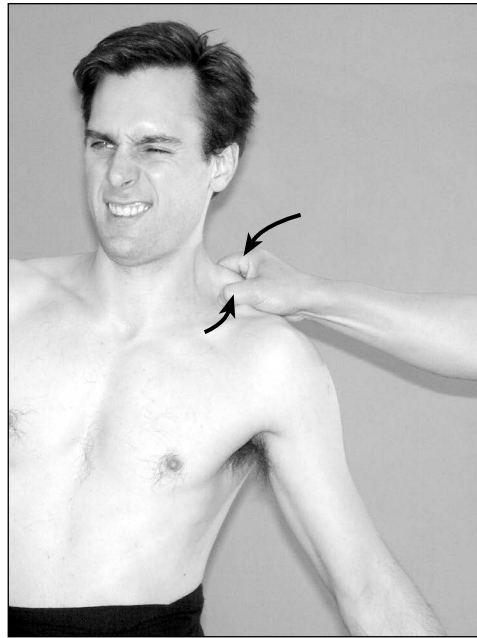


FIGURE 1-6

target (Figures 1-6 and 1-7). Zhua Jin Chin Na is used particularly by the Eagle Claw (Ying Zhao, 鷹爪) and Tiger Claw (Hu Zhao, 虎爪) styles. Although Zhua Jin is usually classified with Fen Jin Chin Na, many Chinese martial artists separate the two categories because the principles used to divide the muscle/tendon are different.

## 2. Misplacing the Bone (Cuo Gu, 錯骨)

“Cuo” (錯) means wrong, disorder, or to place wrongly, and “Gu” (骨) means bone. Cuo Gu (錯骨) therefore are Chin Na techniques that put bones in the wrong positions. These techniques are usually applied to the joints. If you examine the structure of a joint, you will see that the bones are connected to each other by ligaments and cartilage, and that the muscles around and over the joints are connected to the bones by tendons (Figure 1-8). When a joint is bent backward (Figures 1-9 and 1-10) or twisted and bent in the wrong direction (Figure 1-11), it can cause extreme pain, the ligament can be torn off the bone, and the bones can be

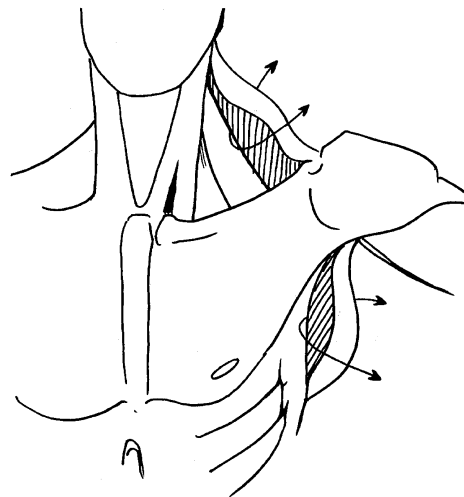


FIGURE 1-7

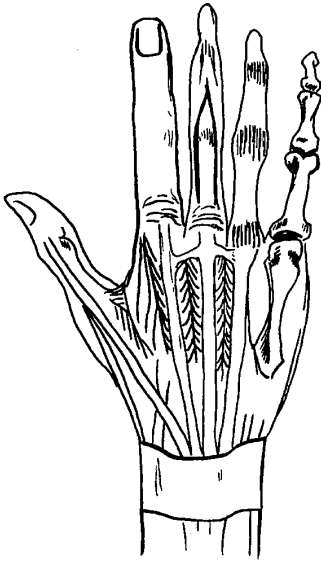


FIGURE 1-8

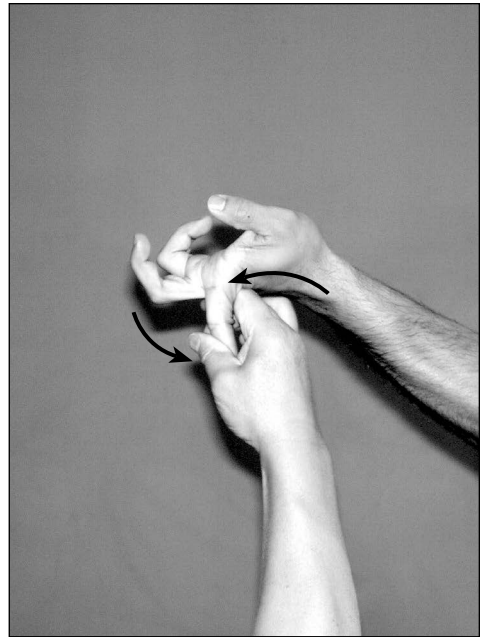


FIGURE 1-9



FIGURE 1-10



FIGURE 1-11

pulled apart. Strictly speaking, it is very difficult to use dividing the muscle/tendon and misplacing the bone techniques separately. When one is used, generally the other one is also more or less simultaneously applied.

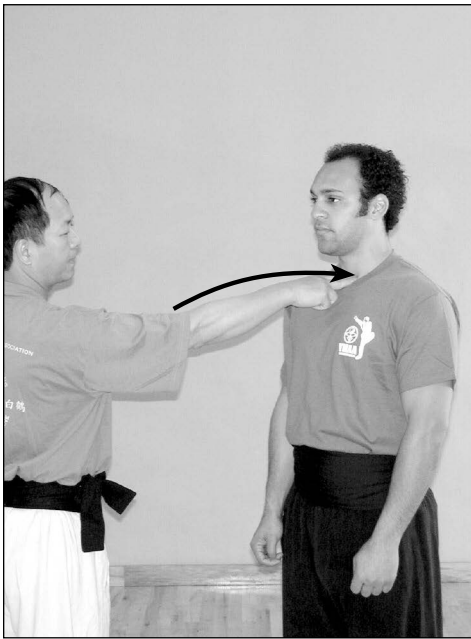


FIGURE 1-12

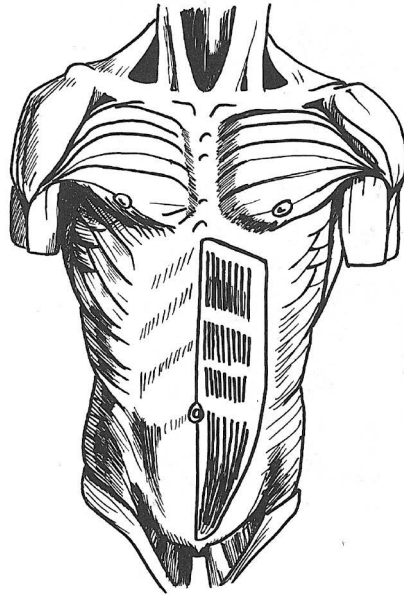


FIGURE 1-13

### 3. Sealing the Breath (Bi Qi, 閉氣)

“Bi” (閉) in Chinese means to close, seal, or shut, and “Qi” (氣) (more specifically Kong Qi, 空氣) means air. Bi Qi is the technique of preventing the opponent from inhaling, thereby causing him to pass out. There are three categories of Bi Qi (閉氣), differing in the approach to sealing.

The first category is the direct sealing of the windpipe. You can grab your opponent's throat with your fingers, or compress his throat with your arm, and prevent him from inhaling. Alternatively, you can use your fingers to press or strike the base of his throat (Figure 1-12) to stop him from inhaling. Attacking this area causes the muscles around the windpipe to contract and close the windpipe.

The second category of Bi Qi is striking the muscles which surround the lungs. Because of the protection which the ribs afford, it is very difficult to strike the muscles around the lungs directly. However, some of these muscles extend beyond the ribs. When the muscles are attacked, they contract in pain and compress the lungs, preventing inhalation. Two muscle groups in the stomach are commonly used this way (Figure 1-13).

Finally, the last category of sealing the breath is cavity press (Dian Xue, 點穴) or nerve ending strike. The principle of this category is very similar to that of the muscle strikes, the only difference being that cavities are struck rather than muscle groups. This category is normally much more difficult both in principle and technique. However, when it is done correctly it is more effective than striking the muscles.

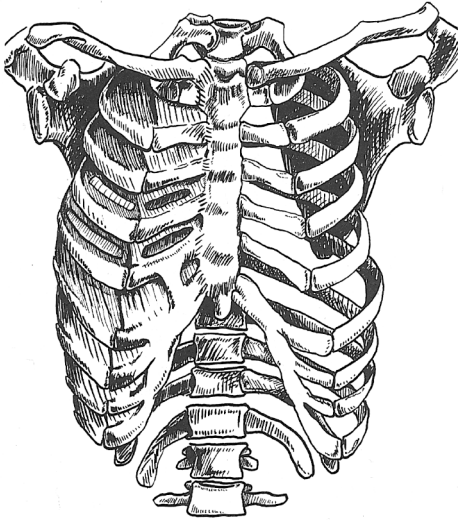


FIGURE 1-14

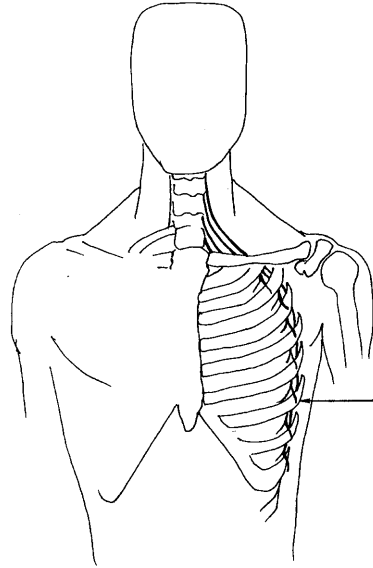


FIGURE 1-15

If you take a look at the structure of the chest area, you will see that the lungs are well protected by the ribs, which prevent outside forces from damaging the lungs and other organs. You will notice also that each rib is not a single piece of bone wrapping around your body, but rather two pieces of bone, connected by strong ligaments and cartilage (Figure 1-14). When an outside force strikes the chest, the ribs act like a spring or an elastic ball to bounce the attacking force away or bounce yourself backward in order to protect the lungs and heart. This construction makes it very hard to cause the lungs to compress by striking the chest. You should also understand that the muscles which are outside the ribs will not compress the lungs when they contract, because the ribs will protect the lungs. Therefore, in order to cause contraction of the lungs, you must strike particular acupuncture cavities or the ends of the nerves that emerge from the lung area underneath the ribs (Figure 1-15). Striking these cavities accurately and to the right depth will affect the Qi in the muscles around the lungs, causing them to contract. Alternatively, you can strike the nerve endings. This causes pain to penetrate the ribs and shock the internal muscles surrounding the lungs into contraction, thus sealing the breath.

#### 4. Vein/Artery Press or Sealing the Vein/Artery (*Dian Mai*, 點脈 or *Duan Mai*, 斷脈)

“Dian Mai” (點脈) is also known as “Dim Mak” (Cantonese), which is simply the same words spoken in a different dialect. “Dian” (點) in Chinese means to point or press with a finger. “Mai” (脈) means “Qi channels” or “meridians” (Qi Mai, 氣脈), or “blood vessels” (Xue Mai, 血脈). Therefore, “Dian Mai” means “to strike or press either the Qi meridians or the veins/arteries.” When it means to strike or press the vein/artery, it is also

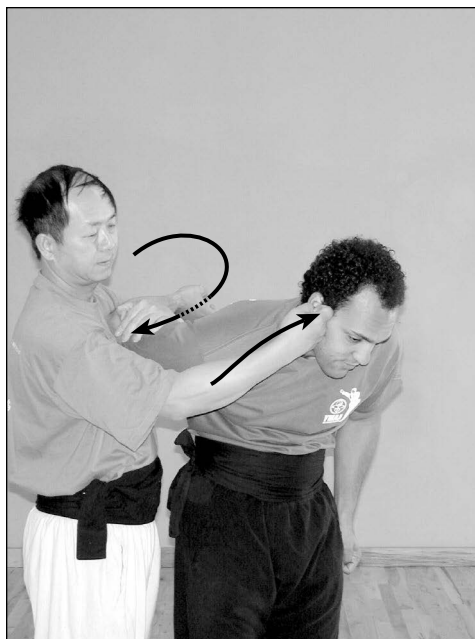


FIGURE 1-16

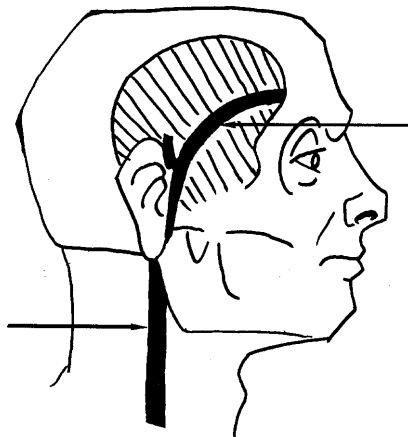


FIGURE 1-17

called “Duan Mai” (斷脈)(sealing the vein/artery). “Duan” (斷) means “to break, seal, or stop.” Sometimes it is also called “Dian Xue” (點血)(blood press), such as when the artery in the temple is struck and ruptured. When Dian Mai means to strike or press the cavities on the Qi channels, it is also called “Dian Xue” (點穴)(cavity press). Here, we will discuss Duan Mai and leave the discussion of Dian Xue for later.

In principle, Duan Mai can be done either by striking or pressing. A striking Duan Mai Chin Na can rupture the blood vessel and stop the blood circulation, which usually causes death. For example, when the temple is struck, the muscles in that area will tighten up and rupture the artery (Figures 1-16 and 1-17). A pressing Duan Mai Chin Na can also stop or seal the blood circulation. For example, sealing the neck artery will stop the blood circulation to your head and thus reduce the oxygen supply to the brain. This will cause unconsciousness or even death. There are two major arteries, one on either side of your neck, that supply oxygen to your brain (Figure 1-18). When either or both of these are struck or pressed, the flow of blood to the brain can be stopped. Sometimes the muscles on the side of the neck remain tensed. If you do not know how to revive the victim, he will die from the lack of oxygen. Therefore, you must be careful in using sealing the vein artery techniques. If you are not sure how to revive the person, do not use these techniques.

#### 5. Meridian Press or Cavity Press (Dian Xue, 點穴)(Dim Mak)

As mentioned, the other type of Dian Mai strikes or presses cavities on Qi meridians or channels, and is also called “Dian Xue” (點穴)(cavity press). “Dian” (點穴) means



“to press with a finger” and “Xue” (點) refers to “the acupuncture cavities.” The human body has more than 800 Qi cavities, mostly on the paths of the Eight Vessels (Ba Mai, 八脈) and Twelve Primary Qi Channels (Shi Er Jing, 十二經). Two of the Eight Vessels are called the Governing (Du Mai, 督脈) and Conception (Ren Mai, 任脈) Vessels. The Qi in these two vessels circulates in a 24-hour cycle. The other Twelve Primary Qi Channels are related to the twelve internal organs. The flow of Qi in these twelve channels is also related to the time of the day, with the emphasis switching from one channel to the next gradually every two hours. Furthermore, these eight vessels and twelve channels also have seasonal and annual cycles. When the Qi circulation in these vessels and channels is stagnant or stopped, the person will sicken or die. Acupuncture is a way to readjust the Qi circulation and cure illnesses.

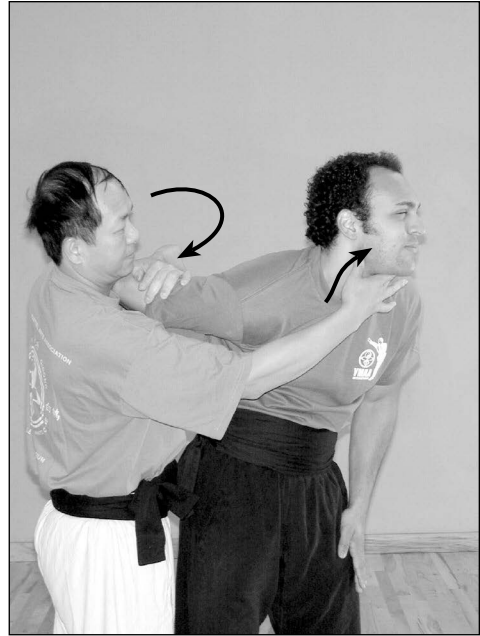


FIGURE 1-18

Cavity press is a method to disturb or affect the opponent's Qi circulation. There are about 108 cavities which can be struck or pressed to affect the Qi flow. Among these 108 cavities, 36 can cause death and the other 72 can cause numbness or unconsciousness. In order to make a strike effective, you must know the time of the major Qi flow (Zi Wu Liu Zhu, 子午流注) in that channel, the appropriate striking technique, and the depth of the cavity. We will not go into greater detail in this book, both because it is a very complicated subject, and because it can be very dangerous for a person to learn without supervision. In traditional Chinese martial society, a master will usually not pass these secrets on until he feels he can really trust a student. However, some techniques can be taught without too much danger. These cavities will not cause death, and most are attacked through the method called Zhua Xue (抓穴)(grabbing the cavity). If you are interested in gaining more knowledge about this, you can read acupuncture books or the author's book: *Qigong for Health and Martial Arts*.

Before we finish this section, you should understand a few important things. First, there are three levels of Chin Na control. The beginning level is to execute the techniques through muscular force generated from your arms. The middle level is to conduct the skills through your body's movement. Naturally, it will also become much easier to control your opponent if you know how to use your body to generate the controlling power. Finally, the highest level is to control the opponent through the internal, that

means through feeling, concentration, and the coordination of breathing, so the Jin can be carried out effectively.

Second, you must recognize that there is a long distance from learning to the application of any single technique. When you learn, you have a partner who is cooperating with you. The technique is done slowly. However, in a practical combat situation, all of the coordination from your opponent is gone. Speed and skill have become crucial for an effective and successful Chin Na control. Therefore, you should not focus only on the quantity of techniques learned, but also concentrate on the quality and the application of the techniques.

Third, when you learn you should not use too much muscular force to execute the techniques. In most of the grabbing Chin Na, you will need to use only one-third to one-half of the level of power your opponent is using in order to control him. If you have to use too much force to make the technique effective, then the skill level is low. Good skill is executed with an accurate angle and limited force. In order to make this happen, you must develop your feeling in the controlling angle and also the opponent's controlling area.

Finally, you must also be aware when you practice with a partner, and you must be careful not to injure each other. In practice, you can control your partner without injuring him in any technique. Naturally, if you encounter a true opponent, then you must injure him first so his fighting capability is reduced immediately. If you practice joint-lock Chin Na properly with your partner, eventually you are helping each other to stretch and condition the joints. This kind of exercise is very healthy for the joints. However, if you need to injure your opponent, you must have Jin (勁) to make your techniques effective. Jin is a way of expressing power which can make the power stronger and more penetrating. When Jin is expressed, the muscles and tendons are supported by the Qi in the body so that the muscles and tendons reach their highest efficiency. Jin can be categorized as hard, soft-hard, or soft. When you apply a Chin Na, regardless of which category it falls into, if you do not know how to use your Jin in the technique, your Chin Na will be ineffective. For example, if you do not use Jin in Fen Jin (分筋) Chin Na, your opponent will have an opportunity to use his muscles to resist your muscles. If you do not use a jerking Jin in Cuo Gu (錯骨) Chin Na, you will not be able to break or misplace the opponent's joint. In the same way, in a sealing the breath or cavity press technique, if no Jin is used, the power will not penetrate to the right depth and the technique will be ineffective. For a greater understanding of Jin, please refer to the author's books: *Tai Chi Theory and Martial Power* and *The Essence of Shaolin White Crane*.

### **1-3. LEARNING CHIN NA BY YOURSELF** 擒拿的自我練習

Though it is very hard to catch the Chin Na techniques with 100% accuracy from a book and a tape, many techniques can still be learned as long as you ponder, practice, and humbly ask. It cannot be denied that a qualified instructor will help you to shorten the

learning time and to transfer the key details of each technique. However, if there is no qualified instructor around, then you must rely on yourself.

The first thing to remember when you are teaching yourself is that you should focus on the principle of the technique. This will not only help you to learn that technique, but also learn other techniques which are based on the same principle. If you thoroughly understand the theory and principles, you will even be able to develop techniques by yourself. Second, after you learn a technique from a book, you should find a partner who is also interested in researching. Discuss the technique and principle with each other. Experiment with it, experience it, become familiar with it, and finally, master it. There is no better way than practice, practice, and practice. Constant practice makes a technique effective, alive, and natural. You should understand that for a technique to be effective, it must be applied in a natural way as a natural reaction. Only when your reaction is natural and alive can you say that you have grasped the technique.

As you practice Chin Na, learn how much strength you need to do the technique on different people. This can be learned only through practicing with many different types of people. Furthermore, remember when you train your Chin Na that you must train your Yi (意) first. “Yi” in Chinese means “mind.” You must put your mind where your technique is, then you can feel if the technique is right, and you will be able to direct your Qi to support the technique. Remember when you use a Chin Na, feeling is 80% of the technique. You must train your sense of touch so that you know without looking whether your control is effective.

Again, when you practice with a partner be careful to avoid injury. Some injuries can take months to heal completely, and if you are not careful you may even damage your body permanently and give yourself a lifetime of trouble. Therefore, when you practice you must control the power you use on each other. If either of you is in pain, let the other know so he can stop the technique. Play safe and smart, not brave and stupid. You should also learn the basic techniques for dealing with and healing injuries. For example, when a joint is dislocated, what should you do? Chapter 11 will explain basic Chin Na first aid. Please read it carefully.

Keep in mind also that this book shows people standing in particular stances, and doing particular attacks or movements, but when you actually must use the techniques you will probably find that things are quite different. Once you have learned a technique according to the book and can do it easily and effectively, you must experiment with it to find its limits, and how it can be modified. Each technique is designed for particular circumstances, and while it can be modified, there are also circumstances where the technique would be ineffective or even dangerous to you. Also, many times you will start a technique but the opponent will move or counter you, and you will have to modify your technique or try another one, or even back away. You have not mastered the art until you have learned these things.

One of the common rules of practice is when you apply a technique to your partner, if he is still able to strike back in any way, your technique is wrong. Your safety is always the first concern when a technique is applied. Also, if you cannot use the technique skillfully enough in a practical situation, your technique is useless.

# Fundamental Training

## 基本訓練

### 2-1. INTRODUCTION 介紹

As in other things, fundamental training in Chin Na is the root of all techniques. Without these roots, your techniques will be neither powerful, skillful, nor effective. Although the fundamental training in Chin Na may vary from one style to another, the theory and principles remain the same. This means that once you have mastered all the techniques and understand the principles, you might find some fundamental training techniques which are better and more efficient than those in this chapter. Also, you may be able to create another new technique and want to develop some sort of fundamental training to make the techniques more effective.

Chin Na techniques can generally be classified as Small Circle (Xiao Quan, 小圈), Medium Circle (Zhong Quan, 中圈), or Large Circle (Da Quan, 大圈) Chin Na. Techniques applied to the fingers or wrists are called Small Circle Chin Na, while techniques for controlling the elbow are considered Medium Circle Chin Na. When a technique is used on the elbow and shoulder along with stepping, it is called Large Circle Chin Na.

In this chapter we will introduce training exercises that are used for all three circles. These exercises are commonly used in White Crane (Bai He, 白鶴), Tiger Claw (Hu Zhao, 虎爪), and Eagle Claw (Ying Zhao, 鷹爪) styles. As mentioned, once you understand the principles, you should be able to devise other training methods which are more appropriate to your own style.

After you have gone through the exercises in this chapter, go on to learn the Chin Na techniques. Once you have learned the techniques, come back to this chapter to train again, and place emphasis on the sense of having an opponent in front of you when you are doing the fundamental training. This will help you to understand the purpose of each exercise.

All the basic training has both offensive and defensive purposes. In offense you want to control your opponent, while in defense you want to escape from your opponent's attack, and hopefully to counterattack him. In order to either use your Chin Na effectively or to escape and counterattack easily, you must train five elements. The first is Li

(力)(muscular power). Some muscular strength is needed both to do the techniques and to maintain control. Second is Qi (氣). Qi is an internal energy which comes from the concentration of your Yi (意)(mind). When you concentrate, your Qi will reach the muscles being used and increase their efficiency. Third is Jin (勁). Slow Jin is a mixture of Li and Qi, in which Li plays the major role, but with fast Jin, muscle becomes less important than Qi. A jerking motion is necessary to generate a sharp, penetrating power which can be used for cavity strike, misplacing the joints, or breaking bones. Fourth is speed (Su, 速). Without speed, you will not be able to use your techniques because your opponent will be able to sense you easily and escape from your attempt. The last important requirement is skill (Ji, 技). Even if you have the above four elements, if you do not have a high degree of skill, you will still not be able to control your opponent.

From the above discussion it is clear that the training consists of two major elements: physical and mental. Physical training includes the strength and speed of the muscles, tendons, and ligaments. Mental training is concerned with the training of Qi (氣)(internal energy), Yi (意)(mental concentration), Shen (神)(spirit), feeling (Gan Jue, 感覺), and reactions (Fan Ying, 反應). Since many of the exercises discussed below train several of these at the same time, we will not discuss the training of each element individually. For example, when you train your physical strength, you must also train your concentration and reactions.

It is very difficult to discuss this training by dividing it into different exercises for the fingers, wrist, arms, and so on. When you train, you are not working on the power and speed of only one specific area, but rather you are training the whole of your body to act in a coordinated and effective manner. This means that when you train your fingers, you are also training at least your wrist and arm. Nonetheless, in this chapter we will discuss the parts of the body individually to focus your attention more carefully on their functions, and we will present exercises to help you train and understand each part. Please keep in mind, however, that for maximum effectiveness, each technique must utilize the whole body.

## **2-2. SPEED AND POWER TRAINING** 速與力之練習

Speed (Su, 速) is the most important factor in an effective Chin Na technique. With many Chin Na you need to use only one-half or even one-third of the power of your opponent. However, without speed you will not be able to control your opponent before he escapes or reacts against you. There are many other Chin Na which do require considerable power to execute the technique and to maintain control. If you do not have the necessary speed and power, your Chin Na will remain second rate, and you will often find that you have exposed yourself to counterattack or otherwise put yourself in a disadvantageous position. Therefore, speed and power are a major part of the training in a Chin Na course.

In order to make the grabbing Chin Na effective, you must first train your grabbing speed and power. This training will include: finger and palm speed and power, arm

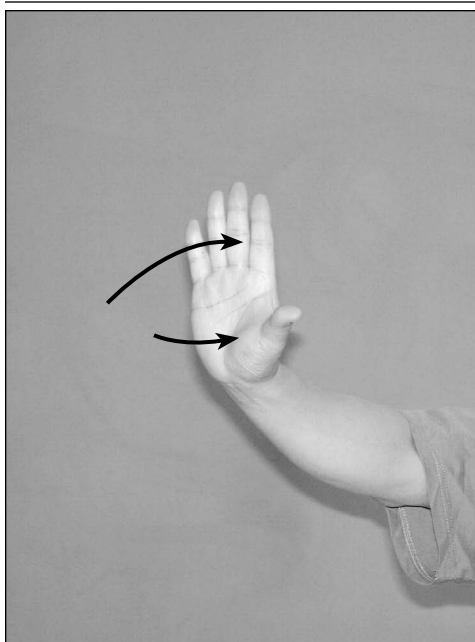


FIGURE 2-1

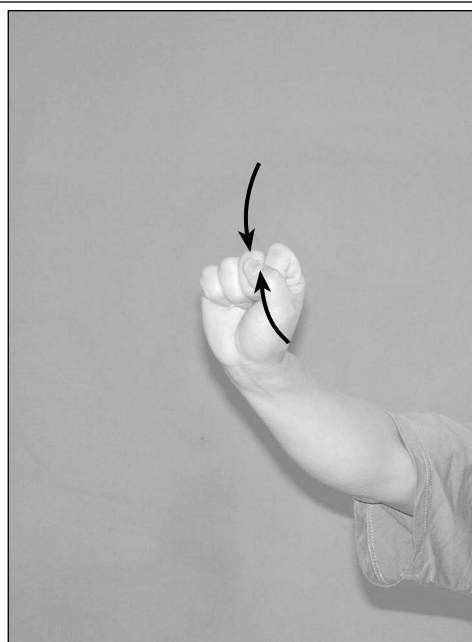


FIGURE 2-2

extension, and twisting speed and power, using the waist to direct the Jin to your arms and fingers, and stepping to set up the advantageous position for your technique. In all, an effective Chin Na requires speed, power, and the coordination of arms, waist, and stepping.

### ***A. Finger Grabbing Speed***

#### ***1. Finger Closing***

Finger closing training is easy to practice, and can be done almost anytime and anywhere. To practice, hold your hand out with the fingers pointing up (Figure 2-1) and simply close your fingers as if you were grabbing something, until your fingers touch the center of your palm (Figure 2-2), and then open immediately. In the beginning, close your fingers 180 times in 30 seconds, and gradually increase the count. The record is 300 times in 30 seconds. When you practice this finger closing training, you should keep your hand relaxed as much as possible. If you tense up, the speed will be reduced. In addition, you should practice one side first and then the other side.

In Finger Chin Na techniques, the thumb and first two fingers play the major role. White Crane uses a training exercise called Crane Claw Grabbing (He Zhao Zhua, 鹤爪抓) that specializes in training the thumb in coordination with the first two fingers. It is similar to the Finger Closing training discussed above, except that you use only the thumb and first two fingers (Figures 2-3 and 2-4).

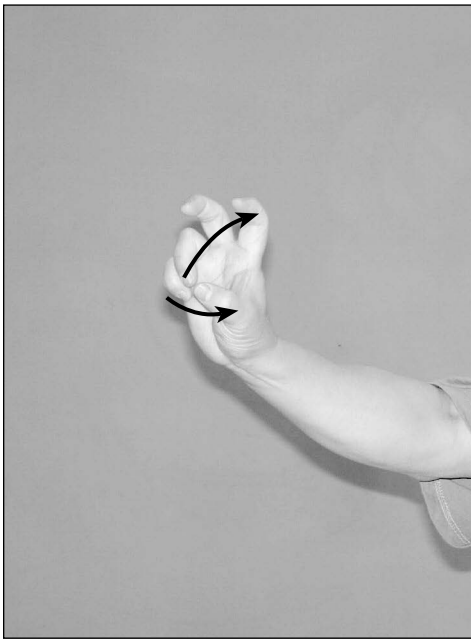


FIGURE 2-3

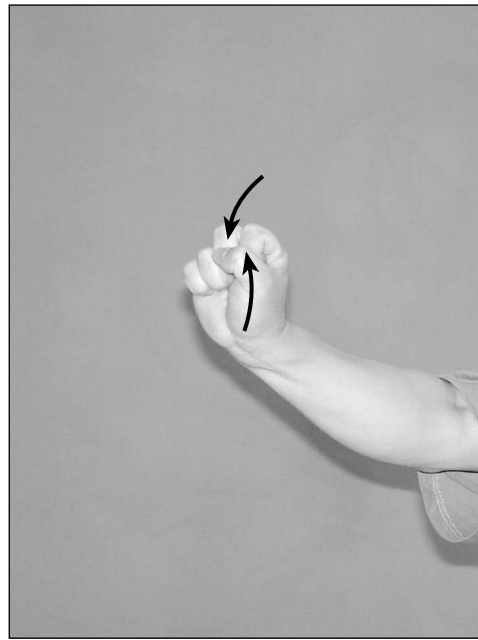


FIGURE 2-4

## 2. Finger Waving

Finger waving trains the base of the fingers, i.e., the palm. There are two such exercises used in White Crane. One is palm bending training, called Flying Wing (Fei Chi, 飛翅) training, and the other uses a waving motion and is called Finger Wave (Zhi Bo, 指波) training.

In Flying Wing training, hold your hand out with the fingers up (Figure 2-5), then bend all your fingers forward except your thumb (Figure 2-6) and straighten them up again. It will look like a bird waving its wing. Also try 180 times in 30 seconds in the beginning, and gradually increase the repetitions.

In Finger Wave training you bend your fingers forward one after the other except your thumb (Figure 2-7), and then straighten them immediately, one after the other (Figure 2-8). Practice starting both with the index finger and with the little finger, so that you can do it in either direction. Your fingers' motion will look like an ocean wave. Try 100 times in 30 seconds at first, and gradually increase the repetitions.

## 3. Picking up Coins

Finger speed alone is not enough to make your grabbing Chin Na effective—you also need to be able to coordinate the movement of your arm with the action of your fingers. A good exercise for developing this is picking up coins. To do this, first lay out about fifty coins at random on a table, and stand so that your arm must be fully extended to reach the furthest coin. Reach out and pick up a coin and put it in your other hand (Figure 2-9). Repeat the process with all the coins, picking them up one at a time and



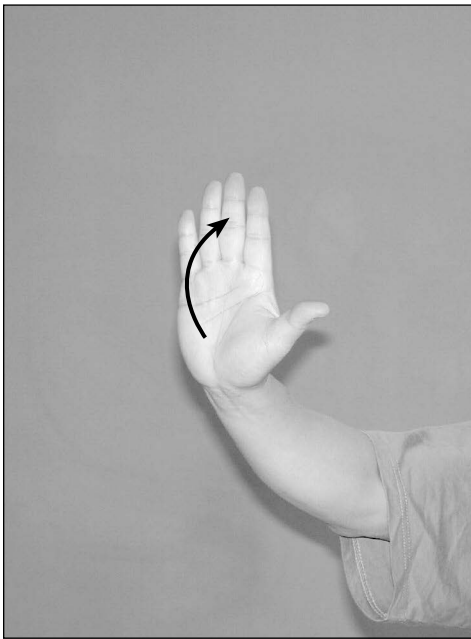


FIGURE 2-5

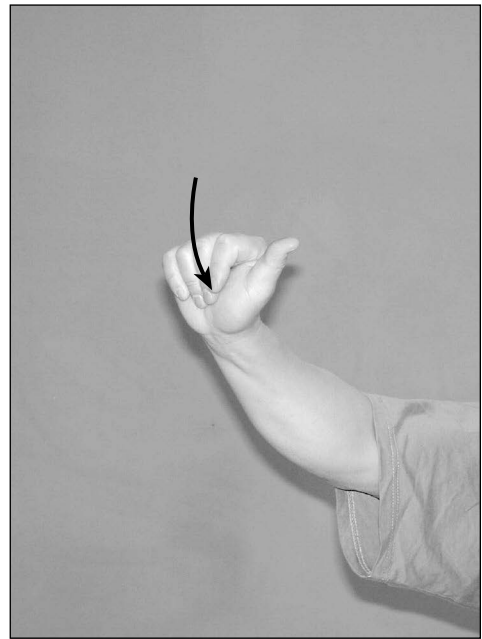


FIGURE 2-6



FIGURE 2-7

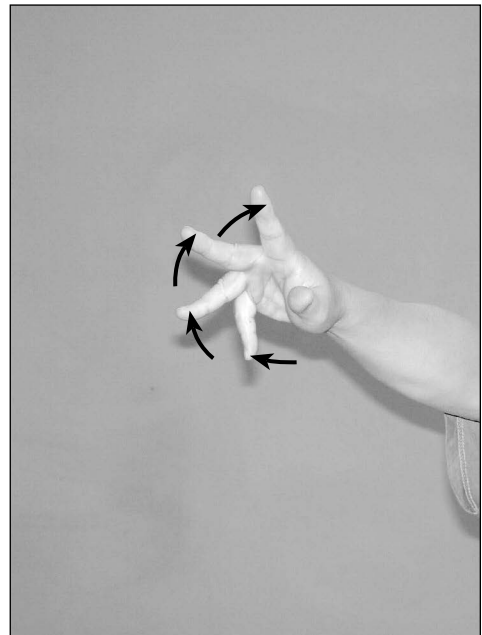


FIGURE 2-8

putting them individually into your other hand. The object is to pick them all up as fast as possible. This exercise trains not only the speed and coordination of your fingers and arms, but also develops your concentration and accuracy.

A common way for people to compare speed and reaction time is for one person to hold a coin in his open hand, palm up, and another person to try to grab the coin out of his hand before he closes it.

#### 4. *Picking Leaves from a Tree*

This practice is similar to picking up coins. Grab individual leaves by their base, break them off their branch and place them in your other hand. You must be quick and accurate, and you must not crush or damage the leaves. Do this for thirty seconds and then count the leaves you have picked. Gradually work at increasing the number of leaves. This exercise is much harder than picking up coins because leaves grow at all different angles.

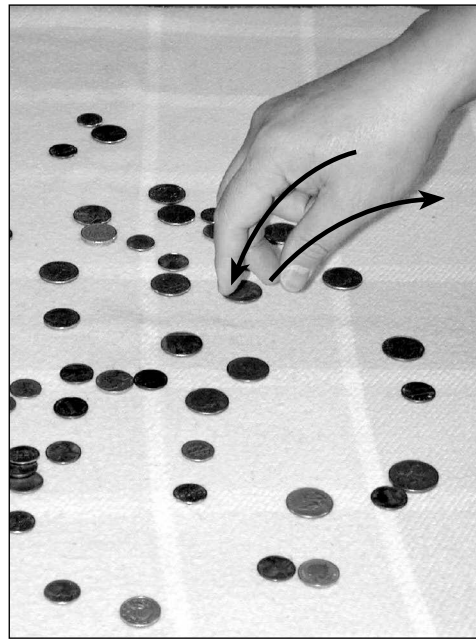


FIGURE 2-9

### **B. Finger Grabbing Power**

Although finger strength is not so important in Finger Chin Na, it will be very important in other Chin Na in which you must grab the wrist, arm, or muscle. As with speed training, we will present exercises emphasizing individual parts of the body, although in these exercises you will in fact be training more than just that part.

#### 1. *Grabbing Air*

Many styles of Chinese martial arts have their own air grabbing training. The main purpose of this exercise is to train the practitioner's Yi (意)(mind), for it is the concentrated mind which leads Qi to support the muscles so they can function at their highest efficiency. This training is similar to Da Mo's *Yi Jin Jing* (達摩易筋經)(Muscle/Tendon Changing Classic) in Wai Dan Qigong (外丹氣功)(External Elixir Qigong) training (see the author's books: *Qigong for Health and Martial Arts* and also *Qigong—The Secret of Youth*). Repeated training will increase your concentration and strengthen your Qi (氣) and Jin (勁).

In this section, we will discuss exercises which are used by the Tiger Claw, Eagle Claw, and White Crane styles. The practitioners of these styles are famous for having very strong hands. This is due in part to the hand forms they use, because certain hand forms are particularly good for developing the Qi in the hands and strengthening them. (See the discussion of Qi and hand forms in the author's books: *Tai Chi Theory and Martial Power* and also *The Essence of Shaolin White Crane*).

Tiger style: When this style grabs, the hand imitates the tiger's paw (Figure 2-10) to generate Qi in the hands. With your hand open, concentrate on your fingers and grad-



FIGURE 2-10



FIGURE 2-11

ually close them from knuckle to knuckle until your hand forms a tight fist (Figure 2-11). Open your hand and repeat the same process. When practicing, stand in Ma Bu (馬步)(Horse Stance), keep your mind calm, your root firm, and your breathing uniform. Cross your hands in front of your chest (Figure 2-12), turn your palms forward and at the same time make a grabbing motion (Figures 2-13 and 2-14). In order to train tendons and ligaments around the wrist area as well, you should keep your fingers upward with the forearms held horizontally. That means the angle between the back of your hand and the forearm is about 90 degrees. Tiger style practitioners start with 50 repetitions every morning, facing the rising sun. Exhale every time you grab, and inhale when you open your hands and with-

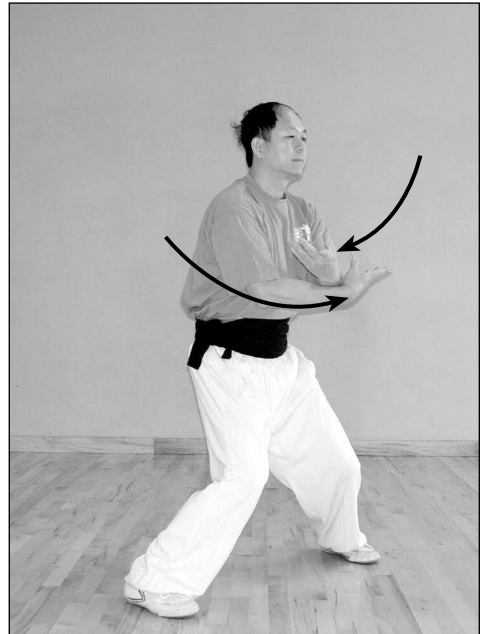


FIGURE 2-12

draw them to your chest to repeat the process. The best way to enhance the power effectively is through the Reversed Abdominal Breathing (Fan or Ni Hu Xi, 反、逆呼吸).

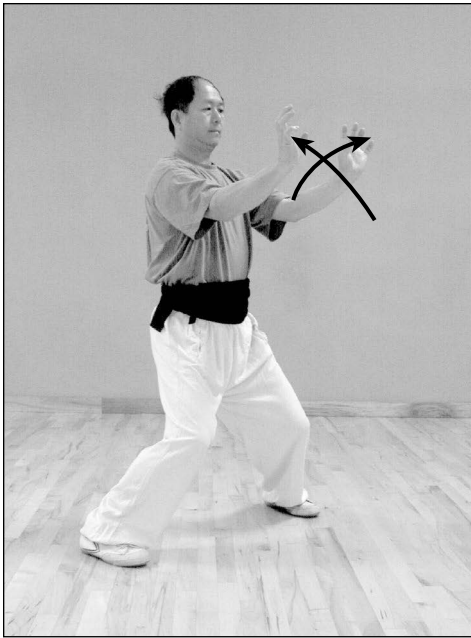


FIGURE 2-13

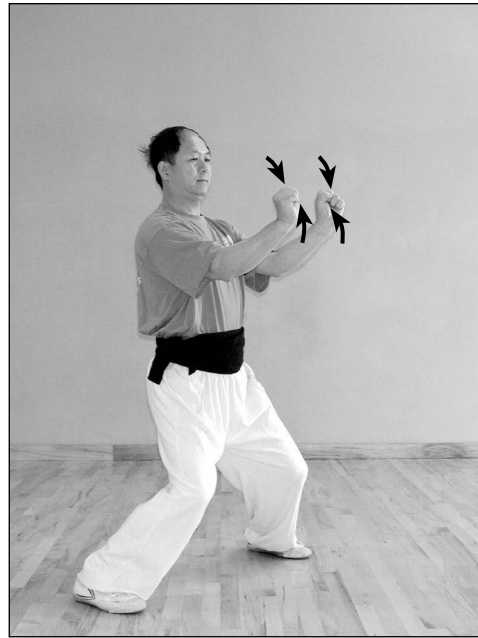


FIGURE 2-14

This breathing is well known for martial purposes in Martial Qigong practice (Wuxue Qigong, 武學氣功). In this practice, when you inhale, withdraw your abdomen and hold up your Huiyin (Co-1)(會陰) cavity (Perineum) and when you exhale, expand your abdomen and push out your Huiyin cavity while using your Yi to lead the Qi to the fingers (Figure 2-15). Practice until you can do 100 repetitions every morning.

Eagle style: This style imitates the eagle's strong claw (Figure 2-16) to generate a clawing type of strength. Typical Eagle Claw grabbing training consists of standing in Ma Bu stance and extending your right arm in a screwing motion and grabbing with a claw hand, palm facing left (Figures 2-17 and 2-18). Pull your arm back to your waist and extend your other arm, repeating the same process. Like Tiger Claw, you should coordinate with your breathing while using your Yi to lead the Qi to fingers. Start with 20 "grabblings" for each hands and then increase to 50 repetitions.

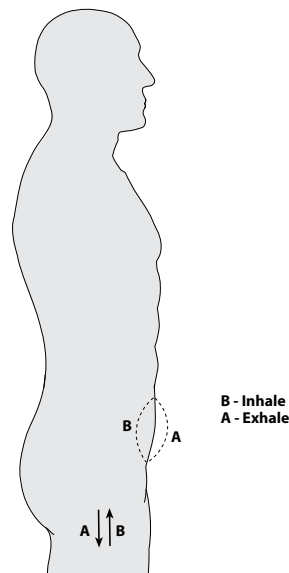


FIGURE 2-15

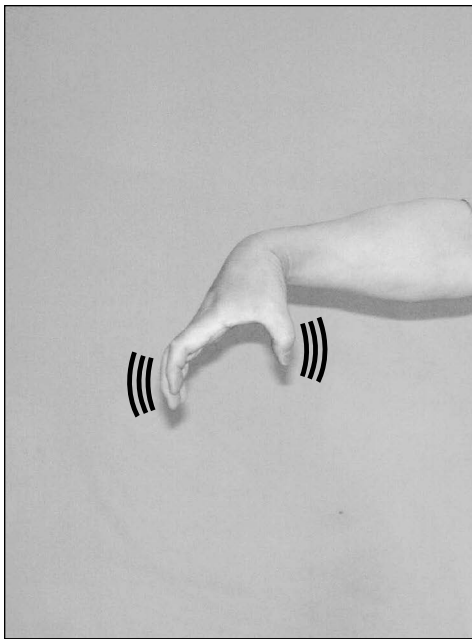


FIGURE 2-16

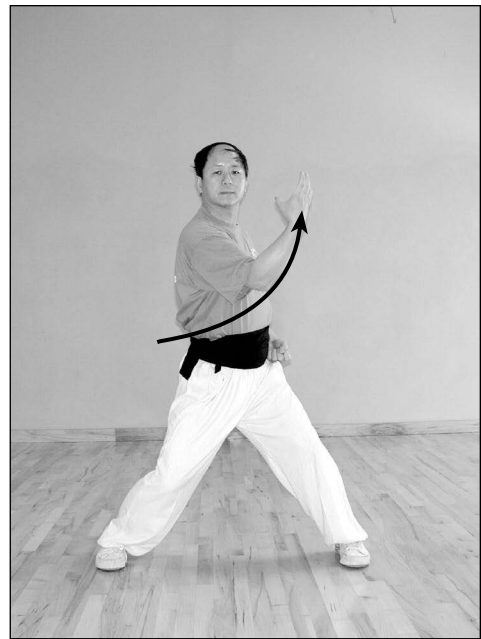


FIGURE 2-17



FIGURE 2-18

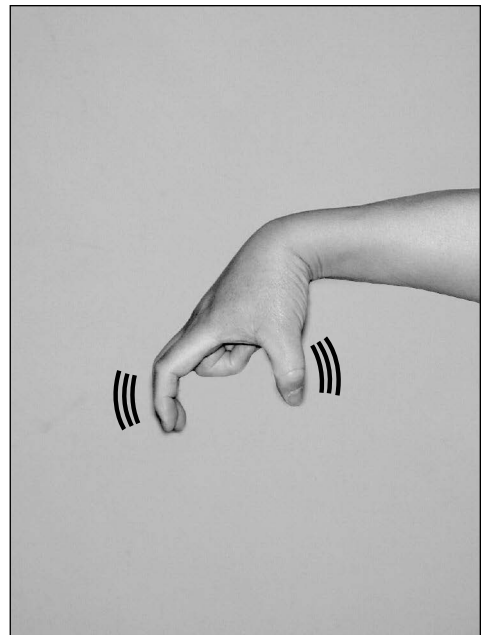


FIGURE 2-19

Crane style: This is similar to Eagle Claw training except that the grabbing is done with a Crane Claw (Figure 2-19). When you grab, you circle your arm from one side to



FIGURE 2-20

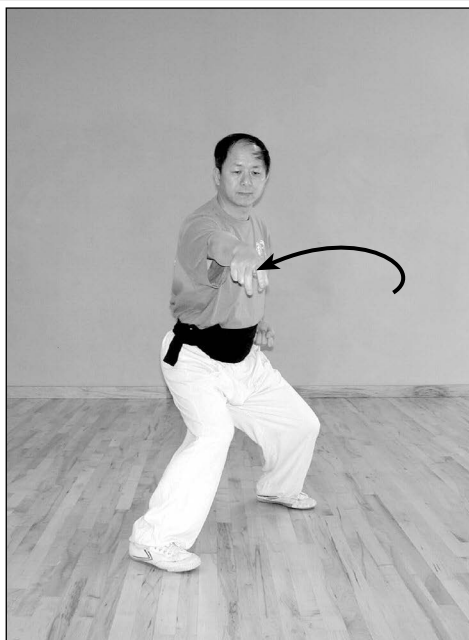


FIGURE 2-21

the other with your palm facing downward (Figures 2-20 and 2-21).

### 2. Branch or Spring Grabbing

Many styles use equipment for developing power in grabbing training. The most common way in China is to practice grabbing the upper part of a Y-shaped branch. These days it is possible to buy a spring in sports stores which will serve the purpose perfectly (Figure 2-22). Remember when you train that you must concentrate intensely in order to lead the Qi to support the muscles.

### 3. Finger Push-ups

There are two types of finger push-ups, one develops strength and the other endurance. To develop strength, start with 20 repetitions and gradually increase the number. Once you can do 50 easily, start keeping your little fingers up so that you are doing the push-ups on four fingers of each hand. As your finger strength increases, stop using your



FIGURE 2-22

ring fingers, and then your middle fingers, and finally your index fingers, so that you are doing the push-ups on your thumbs.

Once you are able to do twenty push-ups on all of your fingers, you should also train clapping. To do this, when you lift yourself, clap your hands and then return them to the original positions. Once you can do this ten times easily, start clapping twice or even three times each time you lift yourself. This not only strengthens your muscles, tendons, and ligaments, but also trains your speed and coordination.

To train your endurance with finger push-ups, remain in the low position (Figure 2-23) for 2 minutes. Gradually increase the time to develop the endurance of your muscles, ligament, and tendons.



FIGURE 2-23

#### 4. Air Twisting and Breaking Branches

Since trees are everywhere, they used to be the most common training equipment for Chinese martial artists. In addition to the leaf picking discussed above under speed training, martial artists also twisted branches to strengthen their fingers, wrists, and arms. When you train, start with smaller branches and gradually increase the size as your strength increases. As you train, you will notice that equal-sized branches from different kinds of trees will vary greatly in their resistance to breaking. Remember when you begin training to proceed slowly and carefully, gradually building up your strength and toughening your skin. Increase speed slowly and be careful to avoid injury. It is best if you only start this training after you have practiced air twisting and coordinating your Yi (mind) with your finger muscles. Only when you feel comfortable with all of the hand forms should you start practicing on branches. The training here is from the Crane style, and the hand forms will imitate the crane's wing.

**Left Twisting:** When you do the air twisting exercises, stand with both feet parallel (Ma Bu, 馬步)(i.e., Horse Stance). This stance is usually used in Gongfu training for several reasons. First, when your feet are parallel you are more stable than when you are standing in a casual, everyday position. Second, when your feet are parallel, the outsides of your ankles are slightly stretched. This leads Qi there, which helps you to build your root. Third, when your feet are parallel, the cavities or striking points located on the inside of your legs are better protected. This is especially desirable because the cavities on the inside of your legs are generally more vulnerable than the cavities on the outside.

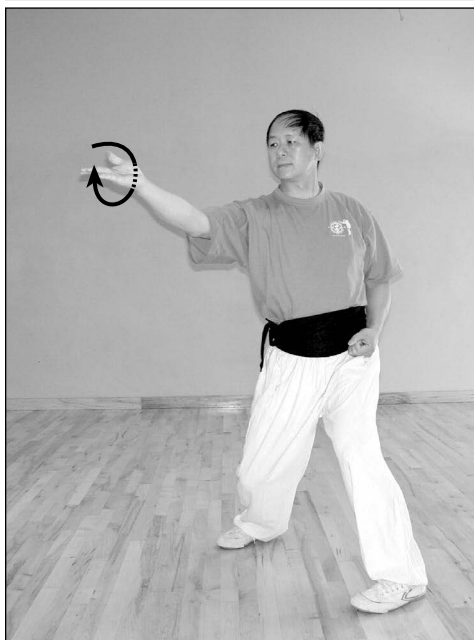


FIGURE 2-24



FIGURE 2-25

When you train air twisting, stare at a point far in front of you. This will help you to concentrate and to extend your Yi further. Next, concentrate on your fingers, wrists, and then on your arms, which do most of the twisting. Ultimately, your whole body will be involved in the technique (Figures 2-24 and 2-25). After you practice a while, you will find that the areas you are training become warm, which means that Qi is flowing, and eventually you will find your twisting strength increasing significantly.

After you have practiced air twisting for several months, start twisting branches (Figure 2-26). Start with thin ones and gradually increase the thickness. Practice slowly at first and later gradually increase your speed. Remember: practice with intelligence, not your ego.

**Right Twisting:** This training is similar to the previous one. The air-twisting form is shown in Figure 2-27, with the hand action detailed in Figure 2-28. The branch twisting training is shown in Figure 2-29.



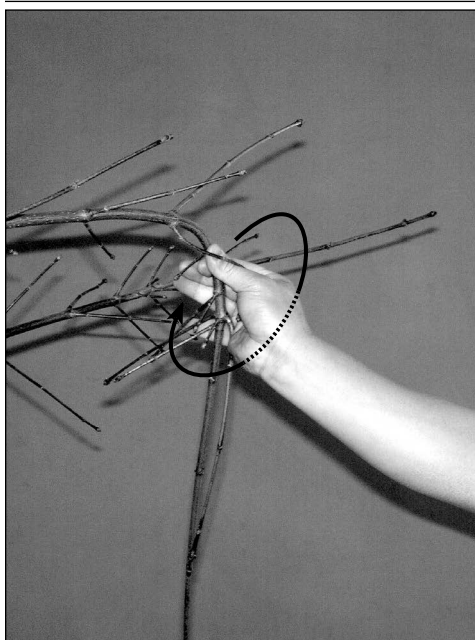


FIGURE 2-26

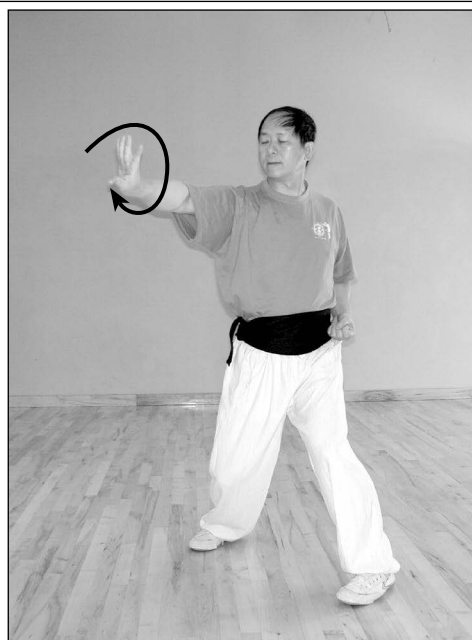


FIGURE 2-27

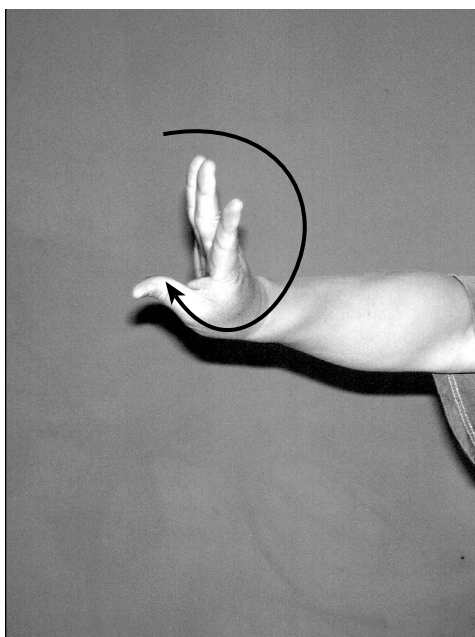


FIGURE 2-28

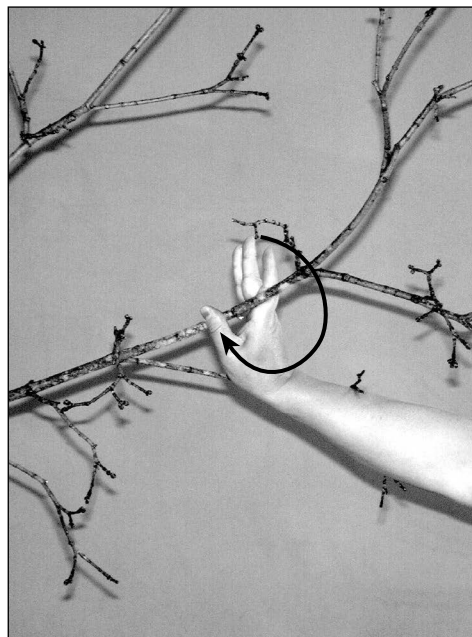


FIGURE 2-29

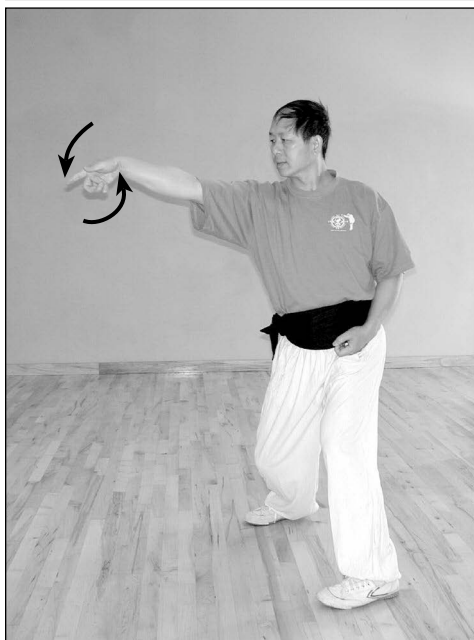


FIGURE 2-30

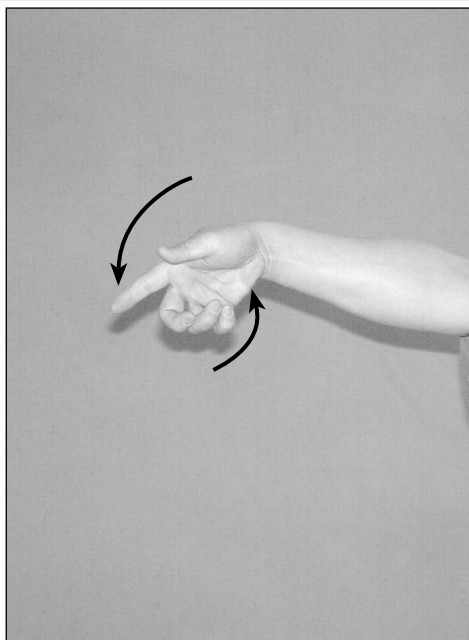


FIGURE 2-31

**Pressing Twisting:** The pressing twisting form is shown in Figure 2-30, with the hand form detailed in Figure 2-31. It is hard to figure out the technique just from looking at the hand form, but when you see what it does to the branch you will easily understand its purpose (Figure 2-32).

**Hooking Twisting:** This exercise specializes in training the little finger and the fourth finger in hooking. The air-twisting hand form is shown in Figures 2-33 and 2-34. The branch training is shown in Figures 2-35 and 2-36.

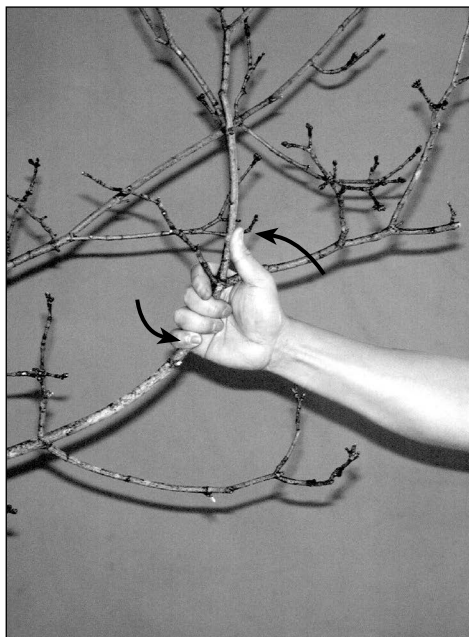


FIGURE 2-32

You should understand that all of the above twisting exercises are the foundation of finger Chin Na. When you can perform them skillfully and smoothly, you will have grasped the key to success. Naturally, you do not need to have real branches to do this training. Once you understand the idea of the training, you can easily design training aids for yourself that will help you to achieve the same purpose.

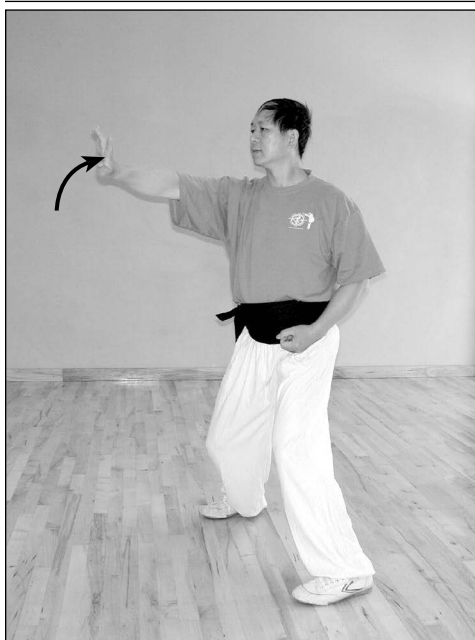


FIGURE 2-33



FIGURE 2-34



FIGURE 2-35

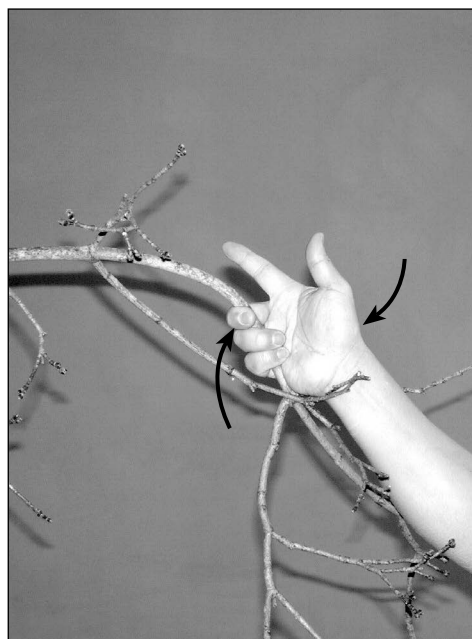


FIGURE 2-36

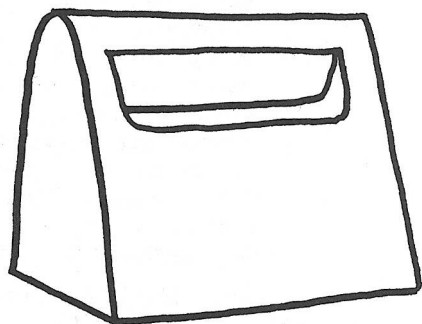


FIGURE 2-37

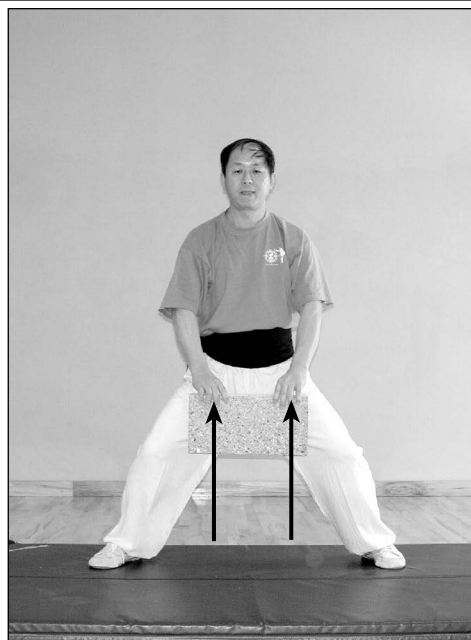


FIGURE 2-38

### 5. Stone Lock or Brick Grabbing

The Stone Lock (Shi Suo, 石鎖) is a very common training aid in the Chinese martial arts, especially in the Southern styles which emphasize hand techniques. A Stone Lock is a stone shaped like a Chinese lock (Figure 2-37), usually weighing from 30 to 60 pounds. The stone lock is generally used to train catching speed, strength, and the coordination of fingers, wrist, and arm. The practitioner swings the lock, throws it up in the air so that it spins, and then catches it by the handle. There are many training techniques, but since stone locks are not readily available in the Western world, we will not go into the training here. However, even without a stone lock, you can still use the same principles with a brick to train your grabbing and catching speed and power.

In brick grabbing training, use a brick which weighs about 20 pounds, and whose width is appropriate to your grip. There are several methods of training:

**Drop Grabbing:** Drop grabbing is the easiest way to train with a brick. Stand in a Horse Stance (Ma Bu, 馬步) and hold the brick in front of you (Figure 2-38). Lift the brick and then drop it, catching the brick with both hands before it hits the ground (Figure 2-39). When you are used to the weight, use a heavier brick, up to 50 pounds or more.

**Drop and Clap Grabbing:** To develop speed and coordination in extending your arms, add another exercise as you increase the weight. This exercise is similar to drop grabbing except that after you drop the brick, clap your hands before you catch the brick. Once you can do this easily, either increase the number of claps or increase the weight.

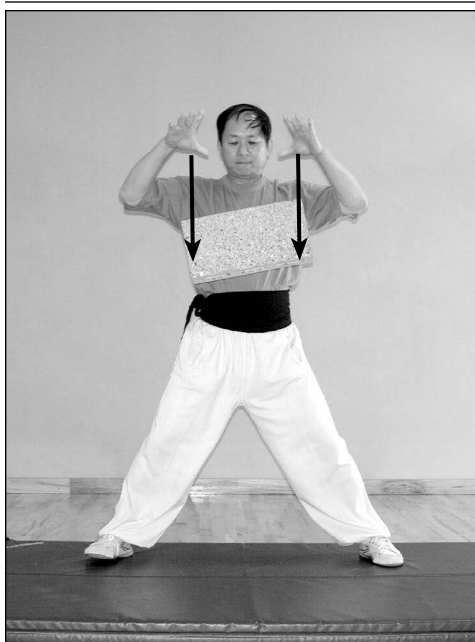


FIGURE 2-39

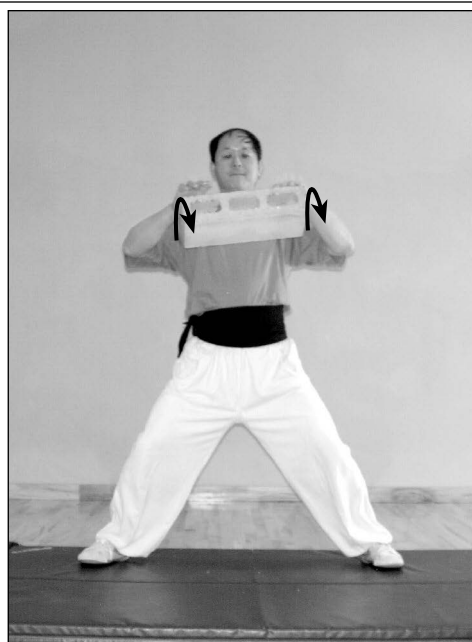


FIGURE 2-40

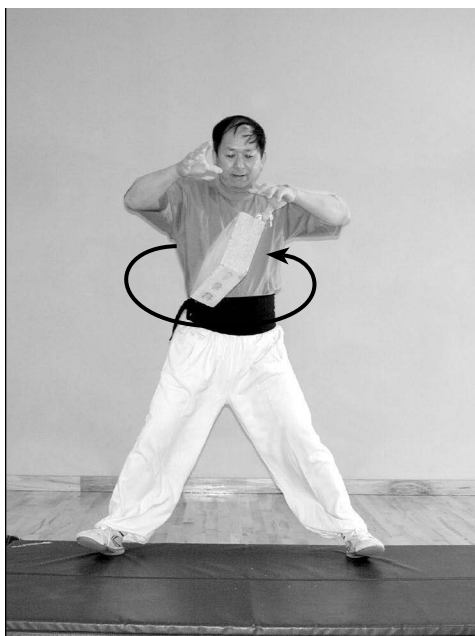


FIGURE 2-41



FIGURE 2-42

**Up-Down and Side Rotation Grabbing:** This training is even harder than the drop and clap training. In this exercise, rotate the brick forward or backward (Figure 2-40), or sideways either clockwise or counterclockwise (Figures 2-41 and 2-42) right



FIGURE 2-43



FIGURE 2-44

before you drop it. It is harder to catch the brick when it is falling at these different angles. Start this exercise only when you have developed the strength of your fingers, wrists, and arms; then you can practice turning the brick to every possible angle.

In brick dropping training, once you have mastered catching the brick with both hands, you should then repeat the same training using only one hand. After you have mastered both two-hand and single-hand training, you should then grease or polish the brick so that it is slippery. This will increase your grabbing capability significantly.

### **C. Wrist Twisting Training**

If you have strong fingers but weak wrists and arms, even when you grab your opponent, he can still easily reverse the situation. Therefore, the second part of your training should emphasize wrist strength, especially twisting power.

#### **1. Staff and Swinging Weight Training**

Using a staff is probably the easiest and most effective way to train the endurance and twisting power of your wrists. In staff training, you simply grasp the staff by its end and hold it extended. If you find this too difficult, hold it closer to the center. Let the other end of the staff fall and use the power of your wrist to stop it (Figure 2-43), then use the strength of your wrist to raise and lower the other end of the staff. Start with 30 repetitions, and gradually increase the length of time you hold the staff extended, and the number of repetitions. When you can do 50 repetitions in a short period of time,

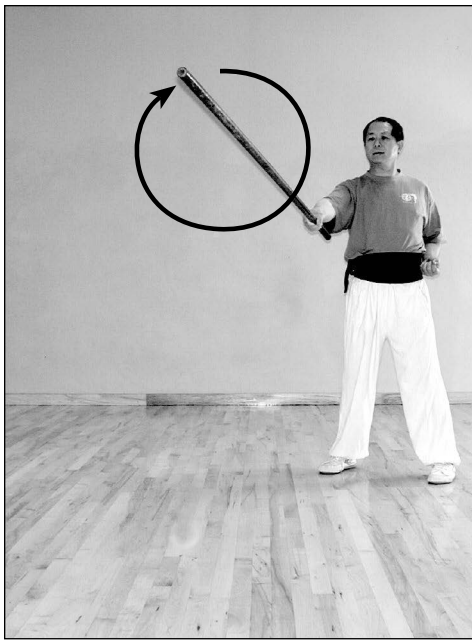


FIGURE 2-45



FIGURE 2-46

start swinging the far end of the staff side-wards (Figure 2-44) or in a circle (Figure 2-45). You should also work at moving your arm in a half circle (Figure 2-46) or whole circle (Figure 2-47) clockwise and counter-clockwise while keeping the far end of the staff still.

When you find that all the available staffs are too light for you, then you can start swinging weight training. This is usually done with a three-foot-long stick which has a five- to ten-pound weight attached to the end with a rope. The weight can be increased to suit you, though the inertia that the weight develops as it swings adds a lot to its effective weight. To do this exercise, stand with the feet well apart and hold the stick at one end. In the first exercise, lift the weight up without raising your wrist and then let the stick drop, stopping it at the horizontal with a sudden tensing of your wrist (Figure 2-48). This exercise is similar to when your opponent pulls you, and you

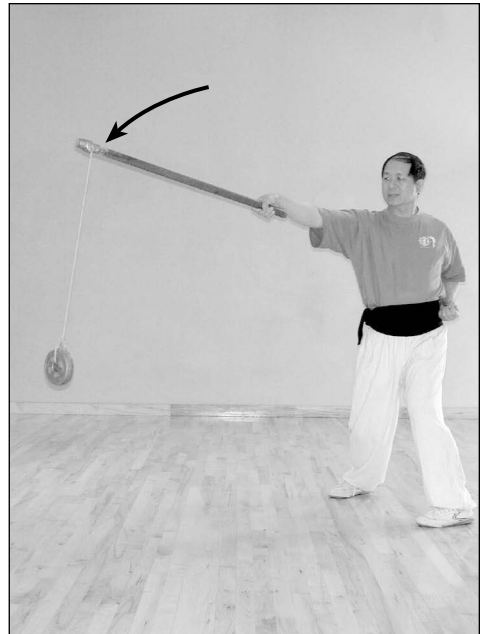


FIGURE 2-47



FIGURE 2-48



FIGURE 2-49

stop him with a sudden tensing of your wrist. The second exercise consists of moving the tip of the stick from side to side without letting either the weight or your hand change position (Figure 2-49). Next, move the end you are holding from side to side while keeping the weight and the tip of the stick stationary (Figure 2-50). Finally, keep the tip of the stick and the weight stationary and move the hand in a three-foot circle both clockwise and counterclockwise (Figure 2-51). This develops strength and suppleness in the arm.

## 2. Windlass

This exercise is done using a five- to ten-pound weight suspended with a cord from the center of a short wooden bar. Stand with the feet well apart and hold the bar straight out at shoulder level. Wind the cord onto the bar, thereby lifting the weight as far as it will go. Lower the weight by unwinding the cord; continue winding the cord to lift the weight again, then lower it to the floor. Increase the number of windings within a limited time period. This set should be performed both with the hands held palm down as in Figure 2-52, and with the hands held palm up as in Figure 2-53.

## D. Arm Twisting and Extending Training

In addition to the strength of your fingers and wrists, you must also have strong arms. The success of your control in grabbing Chin Na depends upon the speed with which you can extend your arm, and your twisting power. Many techniques require that you use your arm to twist some part of the opponent, and so your speed and power in





FIGURE 2-50



FIGURE 2-51



FIGURE 2-52



FIGURE 2-53

this will determine your success in seizing and holding the opponent in position. Your speed in extending your arm is also extremely important for both grabbing and striking Chin Na.

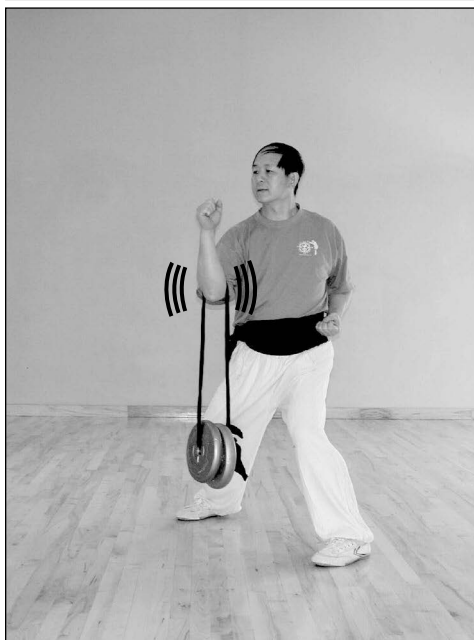


FIGURE 2-54

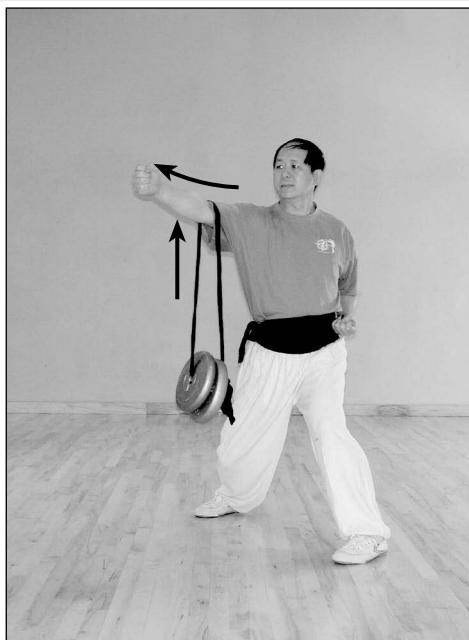


FIGURE 2-55

### 1. Weight Drop

Weight drop is an exercise which trains the arm's extending speed and strength. You should understand that there are two kinds of muscles in your body; one deals with strength and the other with speed. Very often when you over-emphasize one you will hinder the other. The best exercise will let you train both power and speed at the same time.

In weight-drop training, you simply use a rope to hang a weight from your elbow (Figure 2-54). Then, extend your arm completely (Figure 2-55) and withdraw it back to its original bent position. Try 50 times first and if you find that it is too easy, increase the weight and/or shorten the time. Remember, in all your training use common sense and be careful. Increase weights and speed gradually so that you develop your body rather than strain it. Fast and careless training only causes injury.

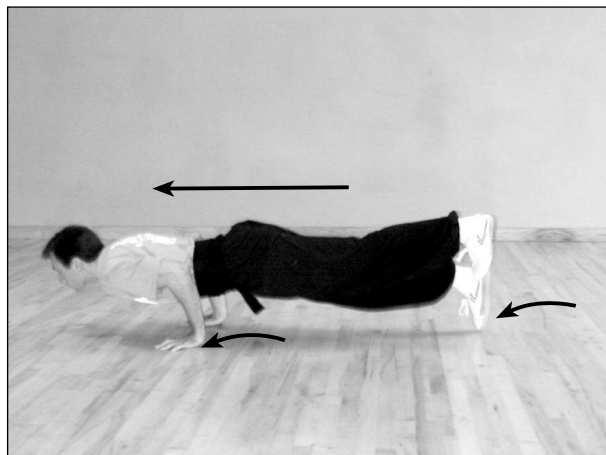


FIGURE 2-56

## 2. Panther Walk

Panther-walk training develops the arms and shoulders so that they will be strong and fast like a panther's. This exercise is very simple. Get into the push-up position with your elbows bent and your legs straight. Push up and backward with both arms so that your body hops forward (Figure 2-56). You can also hop backward the same way (Figure 2-57), or sideways (Figure 2-58). Keep your arms close to your body rather than extended outward. Practice hopping 25 feet forward, backward, to the right, and to the left. Once your arms and shoulders become stronger, increase speed and distance. This exercise develops the speed and strength of your arm's extending and resisting, which is important for holding the opponent in a steady position in a Chin Na control. Someday if you find your fingers are strong enough, you can then train the same way on your fingers instead of on your hands, which will then also develop your fingers (Figure 2-59).

Once you can do the above exercises easily, you can then imitate the panther's walk. Keep your arms bent and close to your body (Figure 2-60). This is more difficult than the previous exercises. The disadvantage of

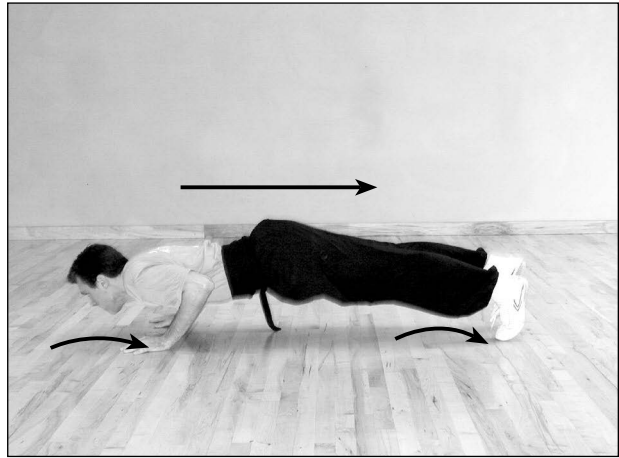


FIGURE 2-57

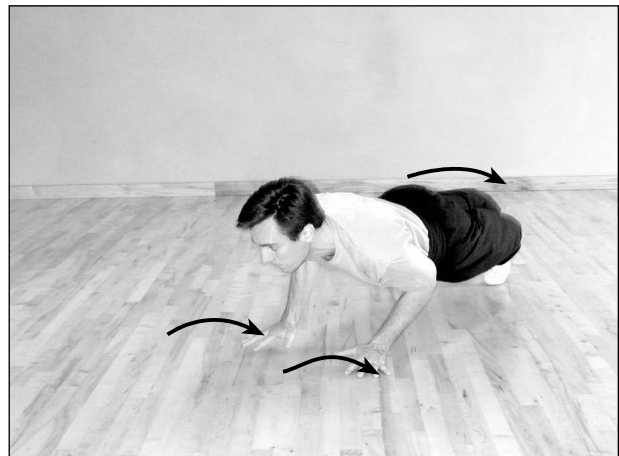


FIGURE 2-58

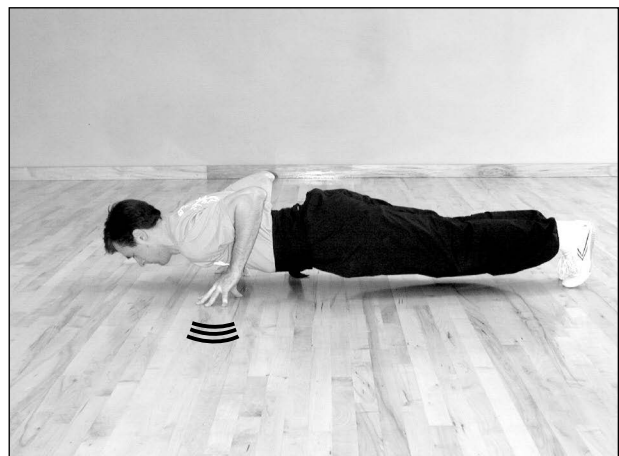


FIGURE 2-59

this training is that while it will build the power muscles, it may also slow you down.

### 3. Arm Twisting Training

There are several ways to train arm twisting. One common way is called Bamboo Bundle (Zhu Ba, 竹把) training, although sometimes rattan is used instead of bamboo. Tie together a bundle of bamboo or rattan rods about four feet long. You and your partner hold the ends and swing in opposite directions (Figures 2-61 and 2-62). At first, one person holds tight when swinging to one side and slightly loosens their grip when swinging to the other side. The other person does the same but in the opposite direction. When you swing, the end of the bundle will spread out, and you must hold it together. This training toughens the skin of your palms, develops the strength of your grip, and practices the twisting motion of your arms. Once you and your partner have toughened your hands, hold the bundle tightly throughout the exercise.

One way to compete with the bamboo bundles is to have one person tightly hold one end stationary while the other one swings his end and spins his body in one or more circles (Figure 2-63). Whoever loosens his grip loses.

### 4. Breaking Training

Sometimes grabbing Chin Na will break or dislocate one of the opponent's bones or joints. This is hard to do if you just use your muscles. There are two reasons for this. First, because muscular power is dull and slow, your opponent can easily sense your intention, and then tighten his muscles to resist you. Second, muscular power is shallow,

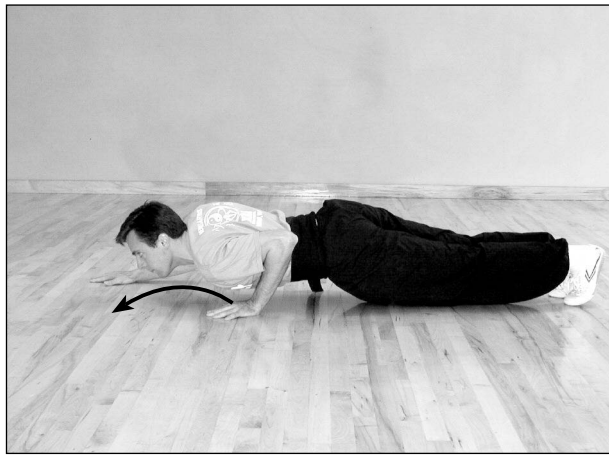


FIGURE 2-60



FIGURE 2-61

so unless you are very strong your power will have difficulty penetrating to your opponent's bones. For these reasons, an advanced Chin Na practitioner will always use jerking Jin (勁) to do the job. Jerking Jin is normally generated by the legs and directed by the waist to express the power through the arms and hands. (Note: White Crane uses the waist to generate and also to direct the power.) Jerking Jin is deep, penetrating, and powerful. Once you have set up the right angle for a Chin Na, if you know how to generate Jin and apply it in the technique, you can usually control your opponent easily with little power. If you desire, you can also use the Jin to break the joint or tear the muscles instantly and cause your opponent permanent damage. Jin training is extremely important in Chinese martial arts. It is almost impossible to discuss the principle and the

idea of Jin in a few paragraphs or even several chapters. If you are interested in Jin, please refer to the author's book: *Tai Chi Theory and Martial Power*.

For Jin breaking training, you simply hold a thin tree branch, generate power from your root, and direct it to your arms to break the branch in a quick, sharp movement (Figure 2-64). Use the same movements as in the Air Twisting and Branch Breaking exercises of the finger power training section above. Once you can do this, increase the thickness of the branch. When you train to use your Jin in breaking, your Yi (意)(mind) must concentrate on the arm and hand. When one flow of Qi reaches the bottom of the feet from the Lower Dan Tian (Xia Dan Tian, 下丹田), the balancing flow of Qi reaches the hands to do the job. To understand how to use the Yi to lead the Qi to the physical body for manifestation, please refer to the author's book: *The Essence of Shaolin White Crane*.

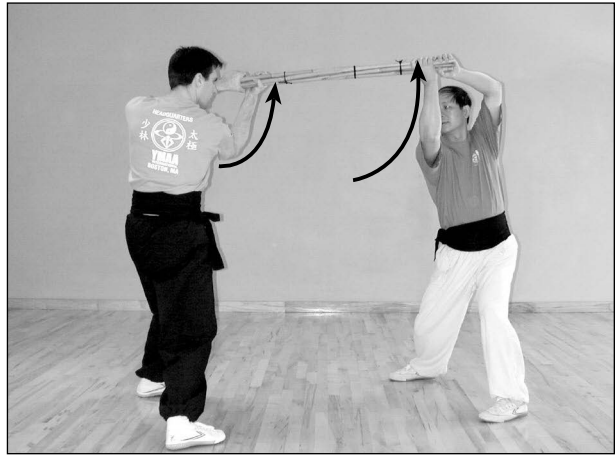


FIGURE 2-62



FIGURE 2-63

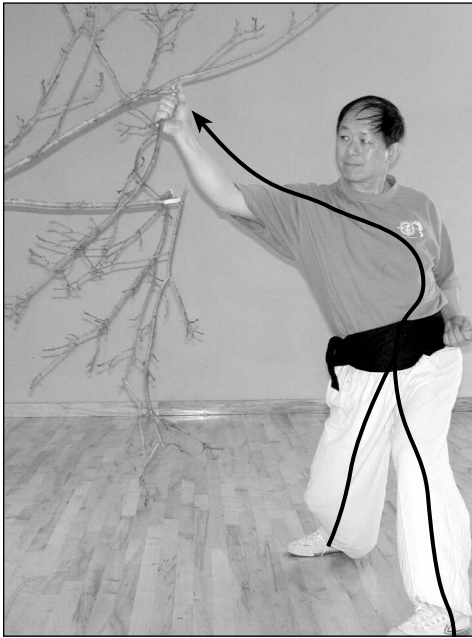


FIGURE 2-64



FIGURE 2-65

### ***E. Coiling Training***

Coiling training is also very important for training grabbing Chin Na. If you know how to coil, you can reach the right joint and set up the correct angle for the technique. It is important to use the correct angle because then you will need significantly less power. Furthermore, good coiling will help you adhere to the opponent with your hands so that he cannot escape. For these reasons, coiling training became a major emphasis in the training of Southern and internal styles.

There are two coiling exercises, which you can train with a staff or even your own arm. The first one is downward coiling. Place your wrist on the staff, and coil the side of your hand downward around the staff (Figures 2-65 and 2-66). If you don't have a staff, you can hold one arm out and coil the other around it in the same way (Figure 2-67). The second coiling training is sideward. Use the side of your hand and your wrist to coil around a staff either clockwise or counterclockwise (Figures 2-68 and 2-69).

### ***F. Stepping Training***

Stepping plays an important role, especially in medium- and large-circle Chin Na. Stepping can help you to set up the most advantageous position to use your technique, and can also help you to pull the opponent's root and put him into a defenseless situation.

We will introduce only a few examples of stepping training. In the following chapters, whenever you find it is necessary to train your stepping for a specific technique, you should do so.



FIGURE 2-66

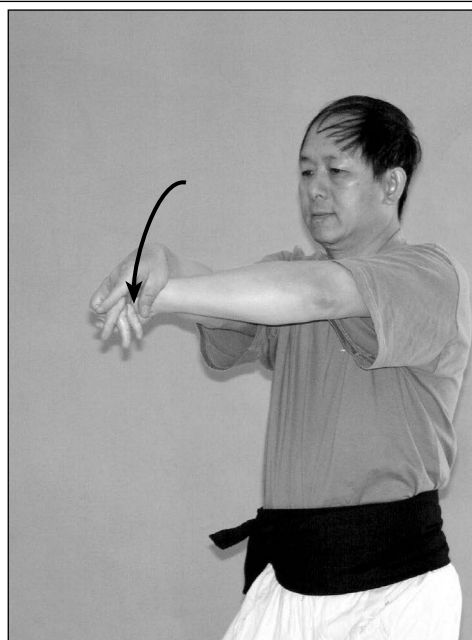


FIGURE 2-67

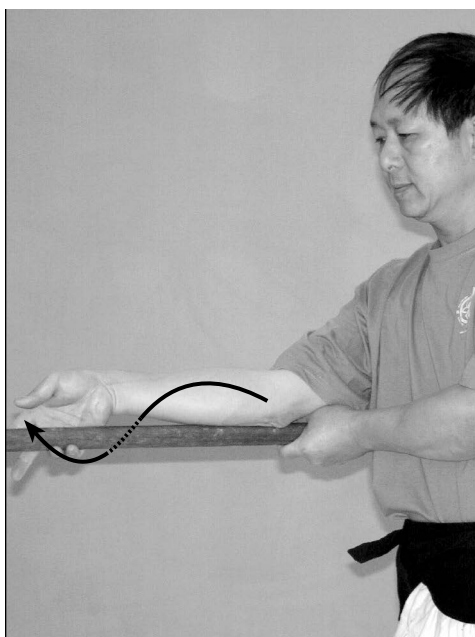


FIGURE 2-68

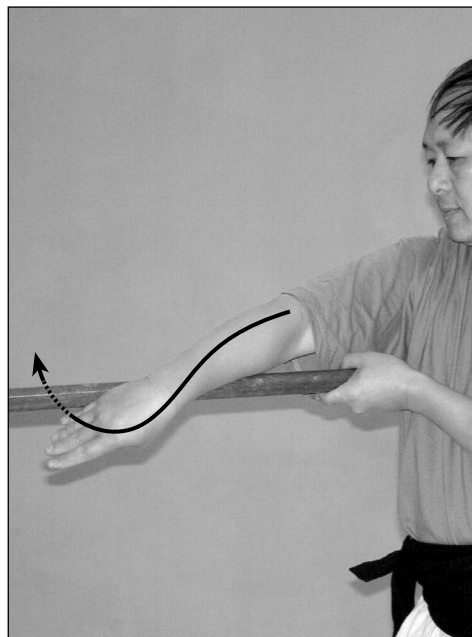


FIGURE 2-69

### *1. Forward and Up*

Forward and up is a stepping technique for setting up a forward Chin Na control. Usually you use this stepping to uproot or lift the opponent so his heels are off the

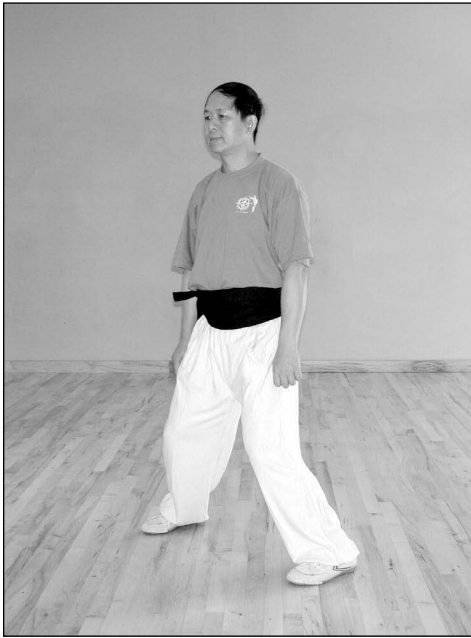


FIGURE 2-70

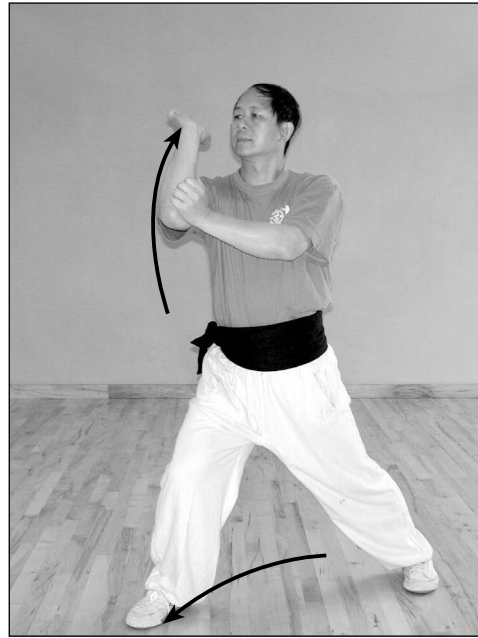


FIGURE 2-71

ground. To train this stepping, start in a low stance such as the Horse Stance, and step forward with the right leg as you raise your body (Figures 2-70 and 2-71). As you train, imagine that you are lifting a heavy object. Alternatively, you may also imagine that you grab your opponent's right wrist (Figure 2-72) and step your right leg forward while lifting your right arm upward (Figure 2-73).

## 2. Backward and Down

Backward and down is the exact opposite of the last stepping exercise. In this stepping, you want to pull your opponent downward and toward you, or sideways so as to bring him to the ground. In this application, you usually want at least your opponent's elbow to touch the ground. Start this exercise in a Horse Stance, and step the right leg backward into a four-six stance as you also bend your body slightly forward (Figure 2-74). When you practice, you may imagine that you use your left hand to grab your opponent's right wrist and turn it until his palm is facing upward while stepping

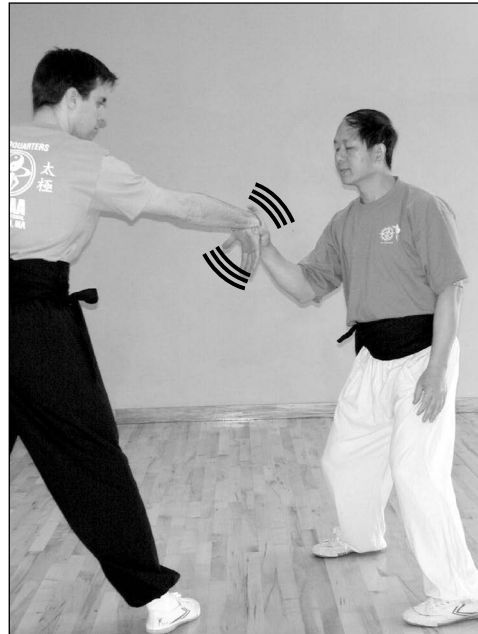


FIGURE 2-72





FIGURE 2-73

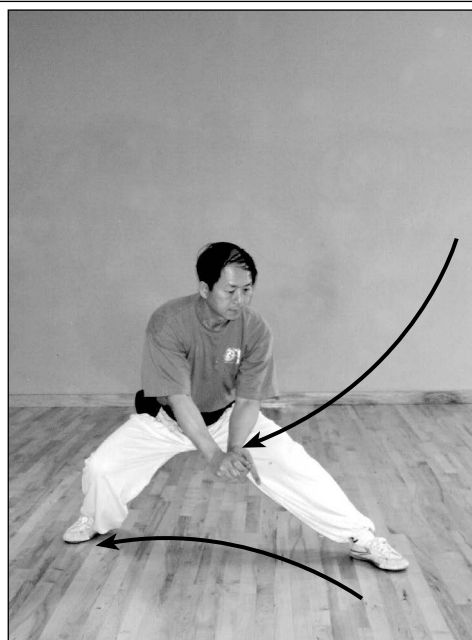


FIGURE 2-74

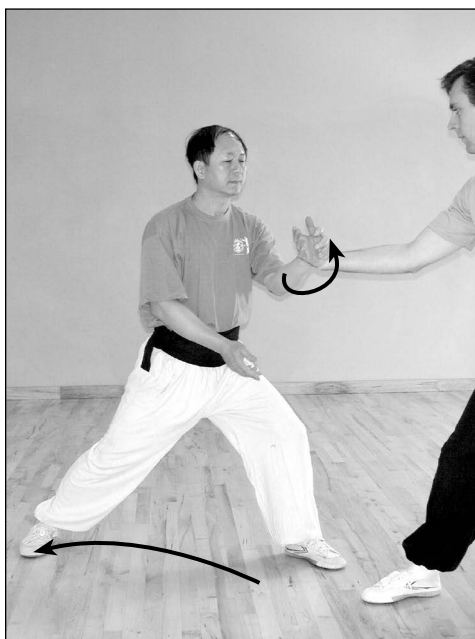


FIGURE 2-75

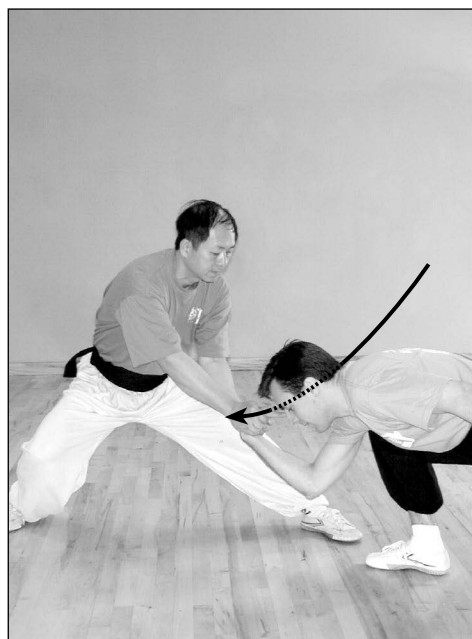


FIGURE 2-76

your right leg backward (Figure 2-75). Next, use both of your hands to press his wrist down and pull toward you (Figure 2-76).

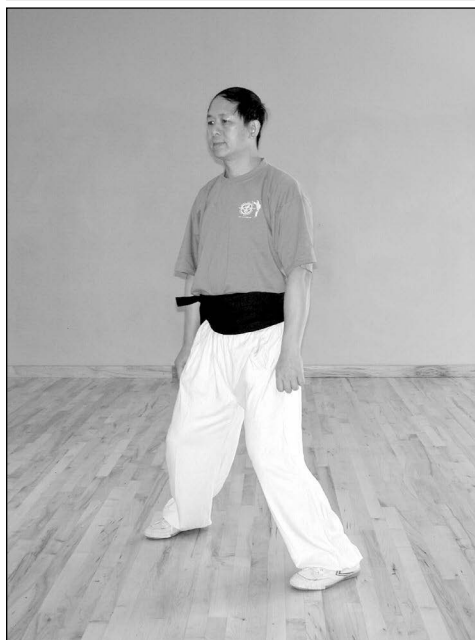


FIGURE 2-77

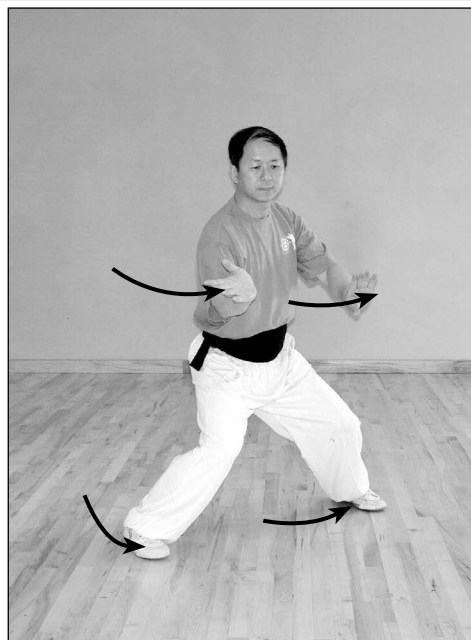


FIGURE 2-78

### *3. Sideways and Slide*

Sideways and slide is used to set up and control the opponent from the side. While you are stepping sideways, you usually also want to either lift your opponent up or force him down. In this exercise, you usually step one of your feet to the opponent's side and drag your other foot with it to the side (Figures 2-77 and 2-78). One example of this kind of stepping is when your left hand has grabbed and twisted the opponent's left wrist, you step and slide your feet to his left while using your right hand to control his elbow (Figure 2-79). In this case, you can avoid his right hand's attack.

### *4. Sideways and Circle*

Sideways and circle is used whenever you want your opponent to lose his balance and root. This is common in large-circle Chin Na. In this stepping exercise, start with Horse Stance (Figure 2-80), step right leg forward while raising your right arm upward (Figure 2-81). Then, turn your body to your right, step your left leg to follow the body's turning while pressing your right hand down (Figure 2-82). One example of the application of this stepping is using your left hand to grab the opponent's right wrist, while



FIGURE 2-79

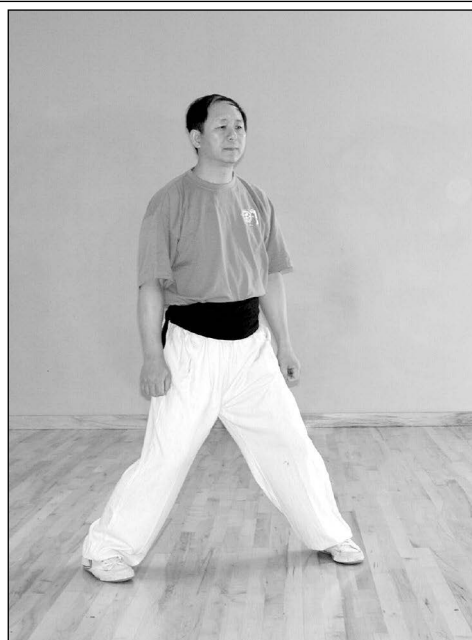


FIGURE 2-80

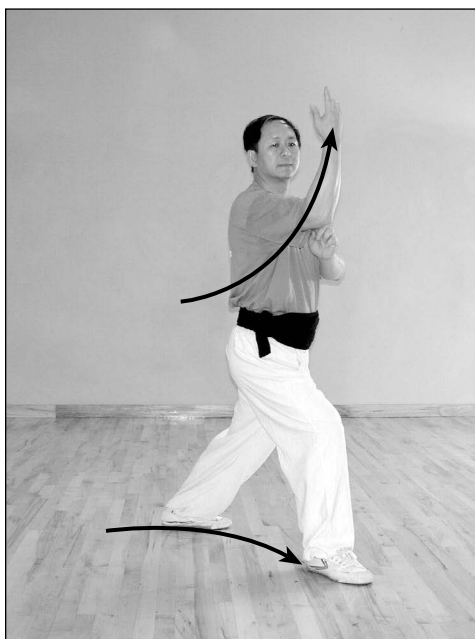


FIGURE 2-81



FIGURE 2-82



FIGURE 2-83

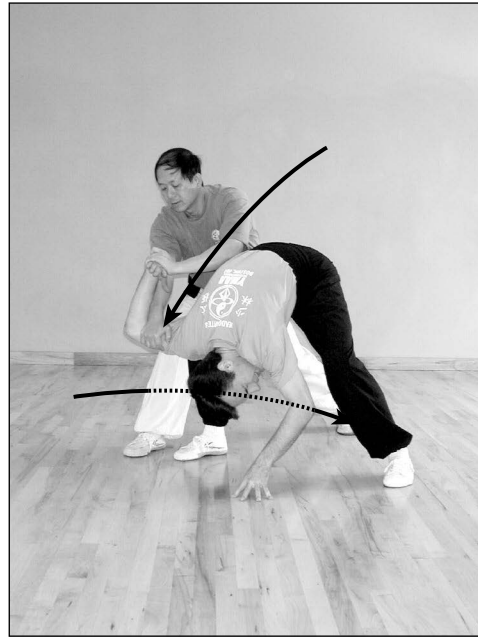


FIGURE 2-84

raising your right arm to control his right elbow and stepping your right leg to his right (Figure 2-83). Next, turn your body to your right while pressing your right hand down to his elbow and stepping your left leg to his rear (Figure 2-84).

You may also circle your body to your left for your stepping. Again, start in Horse Stance, and then step your left leg forward while raising up both of your arms (Figure 2-85). Immediately, turn your body to the left while stepping your right leg forward (Figure 2-86). You may also start in Horse Stance and simply step your left leg backward while turning your body to your left (Figure 2-87). One application for this left-hand sideways stepping is when your hand grabs your opponent's left wrist and your right forearm is pressing his left elbow



FIGURE 2-85

(Figure 2-88), you step your left leg back and turn your body to your left, while using the leverage of your left hand and right arm to press your opponent down (Figure 2-89).

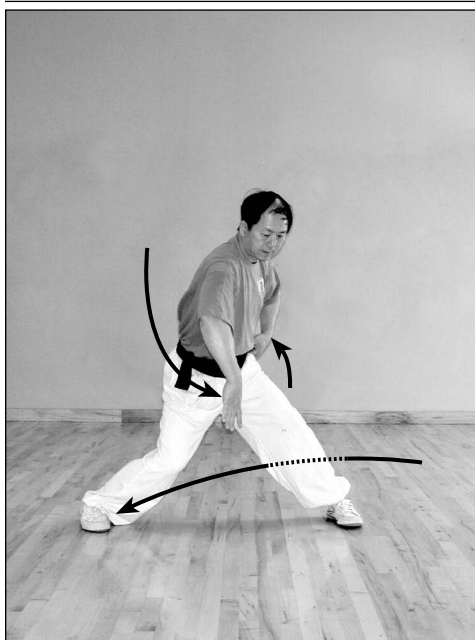


FIGURE 2-86



FIGURE 2-87



FIGURE 2-88

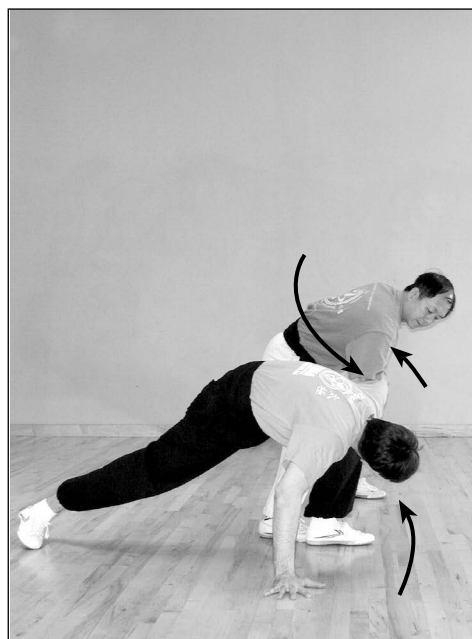


FIGURE 2-89

## **2-3. GENERAL RULES FOR GRABBING CHIN NA CONTROL** 擒拿的一般原則

Remember one thing. When you use a grabbing Chin Na on an opponent, you are showing him mercy. If you can control him with a grabbing Chin Na, you can strike or kick him more easily and more safely. There are two circumstances under which you would use a grabbing Chin Na in a fight. The first is when you are using sticking and adhering techniques, and grabbing Chin Na can be used easily and effectively. The second is when your fighting ability is much higher than your opponent's, and you do not want to injure him. You demonstrate your Chin Na on him to show mercy and to prove to him that you have the ability to control him.

Once you have decided to use your grabbing Chin Na, you must control him completely. Halfway control will only bring you trouble and danger. There are a few general rules which you should remember:

1. When you apply a lifting Chin Na, you must lift your opponent's heels off the floor. Otherwise, he will still have his root and he will be able to punch or kick you.
2. When you use a downward Chin Na, you must bring him down so his face or elbow touches the ground, and he is completely defenseless.
3. When you use a circular Chin Na, you must destroy your opponent's balance and pull his root. His root and balance give him the ability to resist and counterattack. Once he has lost his root, you can then control him either downward or upward.
4. When you apply a Chin Na control to an opponent, you should always have a backup technique such as a punch or kick, so that you can destroy his capacity to fight if your Chin Na control fails. If you see that you need to hit him, do not hesitate. Remember: to show mercy to your opponent is to be cruel to yourself.
5. Whatever Chin Na you do, do not turn your body in front of your opponent. Set him up in an awkward position first, then you can turn either on his side or behind him. Turning in front of your opponent without first putting him in a disadvantageous position is extremely dangerous and unwise.
6. The key words of grabbing Chin Na are twist, bend, and press.

## **2-4. CHIN NA ESCAPE TRAINING** 擒拿之脫逃

A Chin Na expert must also know how to escape from an opponent's Chin Na control, and be able to counterattack and reverse the situation. To escape from an opponent's control, you must master several techniques in addition to those explained in the previous section. One of the major techniques is knowing how to sense the angle at which your opponent is grabbing, and being able to change the angle so that his control

of your muscles and joints is ineffective. This will give you time to escape. Of course, often you will be able to escape if you struggle and sweat a bit. However, for a skillful escape the most important factor is speed, and the second is skill. Power is not so important in an escape as it is in offensive Chin Na. In this section, we will first introduce general ideas on how to escape, and follow this with some exercises.

### *1. Rotation Escape*

The main reason for rotation when you are grabbed is to change the angle of the grab. When your opponent grabs you, he will try to do it at the most effective angle and location. In order to escape you must act immediately. If you cannot rotate and change the situation before he has completed his control, you have lost. It is therefore extremely important to thoroughly practice escapes both by yourself and with a partner.

When you neutralize an opponent's grabbing attack, it is important to remember to neutralize it in such a way that he cannot immediately continue his attack with another technique. Usually, when you rotate out of a grab, you will pull your hand back as soon as possible, but while you do so you must prepare to deal with a possible punch if your opponent tries to continue his attack.

Solo escape practice is very simple, and you may use almost all of the escape techniques. You simply use one hand to apply the technique to the other hand, and practice the escape with the grabbed hand. Solo practice has the limitation that, since you know and expect the technique, you cannot build up much sensitivity. It is therefore necessary to also practice with a partner.

### *2. Pressure Release Escape*

Pressure release escape is the natural reaction of your body to pain. The principle is very simple. When your opponent tries to control you with Chin Na, before he completes his control, you simply use your other hand to grab the opponent's fingers or hand that is causing you the pain. This pressure release technique is commonly used in Chin Na counterattack. In this case, right after you have released the pressure, immediately change your grab into a Chin Na technique. Therefore, pressure release escape can be practiced only with a partner.

### *3. Distraction Escape*

Distraction escape is probably the easiest and most effective technique among the three. Before your opponent has completed his control, you simply distract his concentration, for example by kicking his shin or groin. Alternatively, you can use the other hand to punch his nose or poke his eyes. When his attention is unfocused, you immediately escape from his grab and, if possible, counterattack with a Chin Na of your own.

Distraction is commonly used both in offense and defense. In offense, you will often find that your opponent tenses his muscles right after you grab him. This makes it very

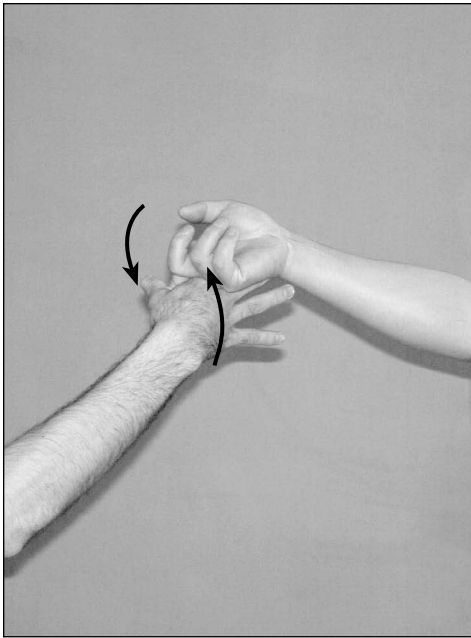


FIGURE 2-90

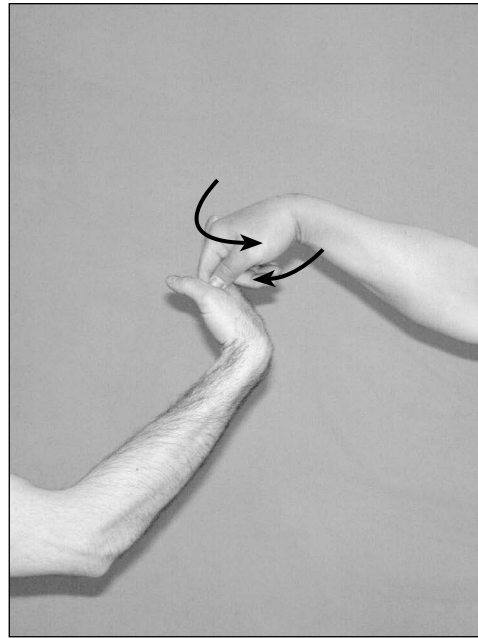


FIGURE 2-91

hard for you to continue your technique. When this happens, simply punch or kick him to distract him, and immediately apply a Chin Na. Remember that Chin Na is effective only when it is a surprise.

It would be very hard to say which technique is the most effective escape. As a matter of fact, it depends on the situation and the technique being used. It is impossible to discuss escapes for every technique here. However, once you understand the principles and have practiced a lot with your partners, you will soon find that escaping is much easier than controlling. Once you thoroughly understand a technique, you should already understand the escape.

### *Example 1. Finger Escape*

Finger escape is used to escape from a finger Chin Na. To use a finger Chin Na you must keep the opponent's finger straight so that you can lock it in position and bend it. Once you realize this, you can see that when someone tries to apply a finger Chin Na on you, you must react quickly and bend your finger and close your fist to protect the rest of the fingers. The trick to bending the trapped finger is not to try to bend that finger itself, or pull it out of his grasp, but rather to move your palm to the trapped finger. You should also close the other fingers to protect them, and rotate and pull your arm back (Figures 2-90 to 2-92). To practice, have your partner grab your fingers so you can work out escapes from the various positions. You must build up your reactions so that whenever you feel you are in danger you will react automatically.



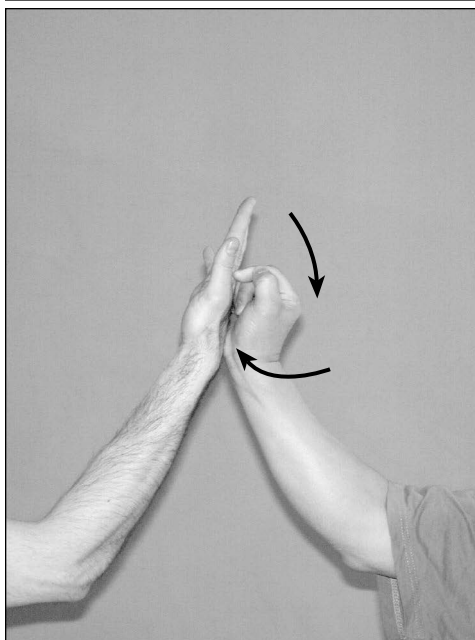


FIGURE 2-92



FIGURE 2-93

### *Example 2. Wrist Escapes*

Wrist locks play a major role in Chin Na, and it is important to learn how to escape from them and to effectively counter-attack. In principle, it is very easy to escape from a wrist grab. In practice, however, it is not always quite so easy, because your opponent usually knows what escapes and counters are possible, and is prepared for them. Therefore, in order to escape successfully you must have fast reactions. You must react before the control is completed, for once it is completed, it is too late to do anything.

There are a few reactions which you must train until they become natural. The first is to escape through the gap between the thumb and index finger. When your opponent grabs you (Figure 2-93), there is a gap between his thumb and index finger. Therefore, once you sense your wrist is being grabbed, tense your arm and rotate and redirect it to the gap either clockwise (Figure 2-94) or counterclockwise (Figure 2-95). If

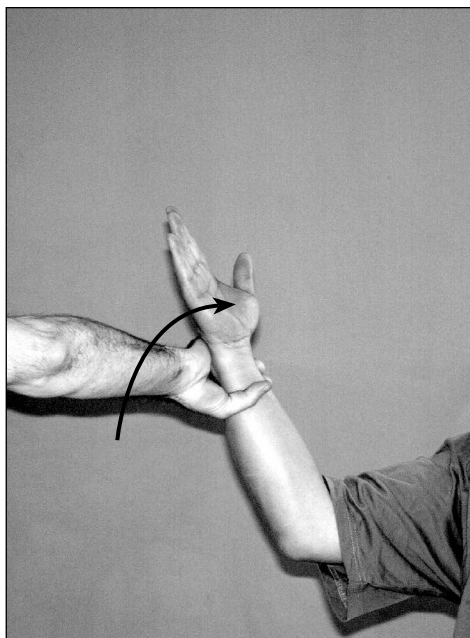


FIGURE 2-94

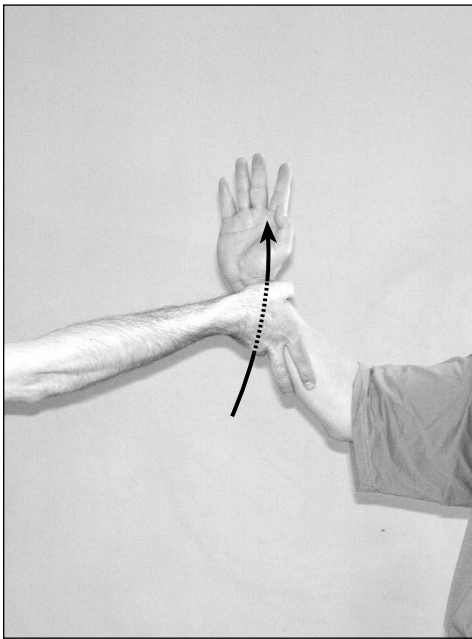


FIGURE 2-95

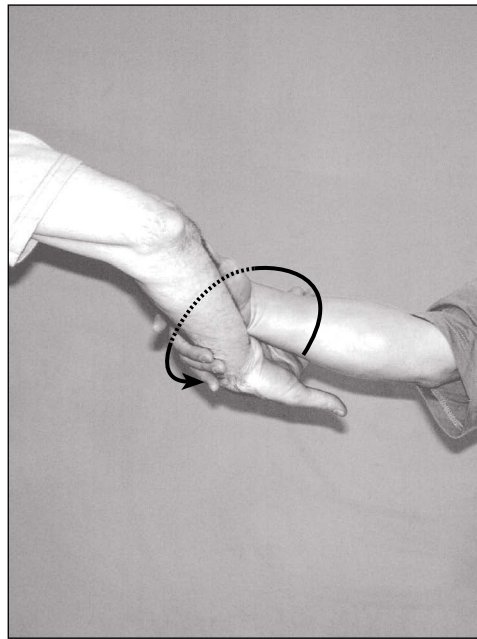


FIGURE 2-96

you are not completely controlled yet, this motion will hinder the opponent. When you have done this, you should immediately rotate your wrist and coil your hand onto his wrist (Figures 2-96 and 2-97). This will set his wrist in an awkward angle for further controlling and also set him up for your counterattack. Alternatively, before you are completely controlled, you can immediately tense up your wrist muscles and straighten your arm so that it is in a line with the opponent's arm (Figure 2-98). This puts the opponent at a disadvantageous angle for further control. For wrist escape self-practice, you can use one hand to grab the other wrist and escape in different ways. For example, there are clockwise coiling escapes (Figures 2-99 and 2-100), sideways escapes (Figure 2-101), and counterclockwise coiling escapes (Figures 2-102 and 2-103).

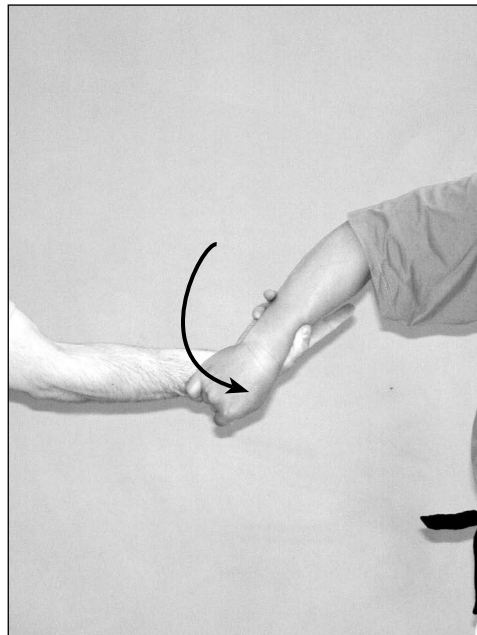


FIGURE 2-97



FIGURE 2-98



FIGURE 2-99

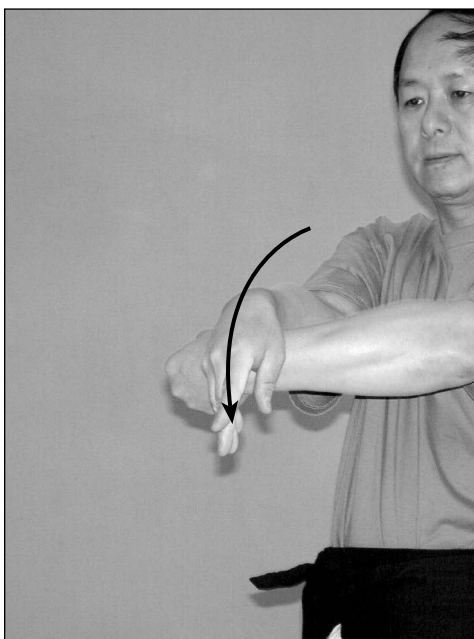


FIGURE 2-100

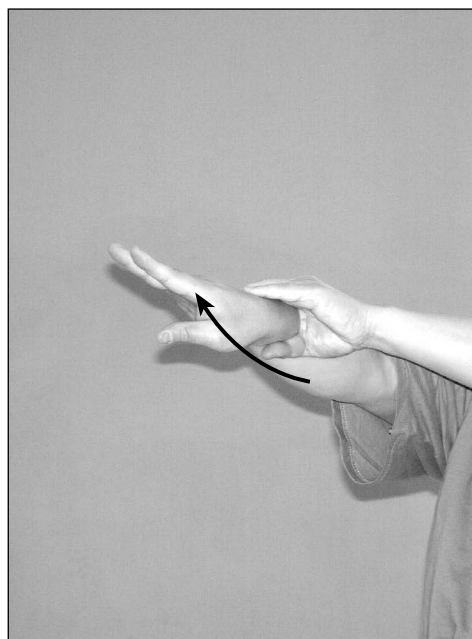


FIGURE 2-101

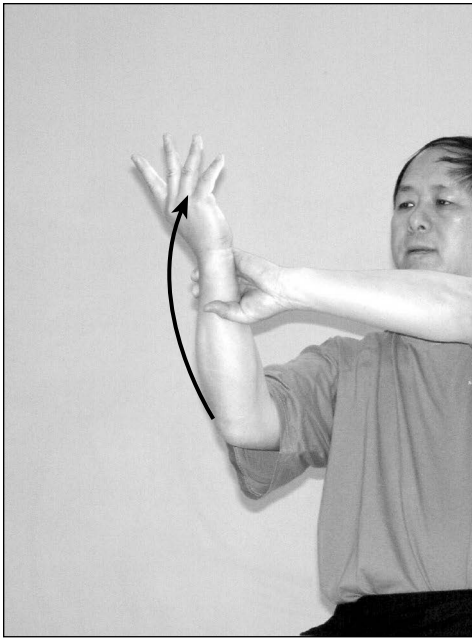


FIGURE 2-102



FIGURE 2-103

In addition to the above escape principles, there are a few tricks that will help you to escape easily. First, when your wrist is grabbed, use the other hand to punch his face or else kick his shin to distract his attention and disturb his focus on your wrist. Then you can easily escape. Next, when you escape, if you know how to generate Jin from your legs, you can always injure the opponent's wrist unless he lets go before your Jin reaches his wrist.

### *Example 3. Arm Rotation Escapes*

It is usually easier to escape from an arm Chin Na than from a wrist Chin Na. This is because your arm is stronger and thicker than your wrist, and therefore harder to control. However, many Chin Na do attack the arm, most commonly by grabbing the wrist and the elbow at the same time. When this happens, do not consider that you are grabbed in two places, but rather simply treat it as if only your wrist were being grabbed, and react as appropriate for a wrist control. This will work because your elbow is stronger than your wrist, and once you can free your wrist your opponent will not be able to hold your elbow by itself.

## **2-5. GENERAL RULES FOR COUNTERING A GRABBING CHIN NA**

### **反擒拿的一般原則**

Generally speaking, it is harder to counterattack against a grabbing Chin Na than it is to attack with a grabbing Chin Na. This is because when you attack you make the decision what technique to apply, whereas when you counterattack you are responding

to another person's attack, and your actions are determined by, and limited by, the technique he applies. Therefore, in order to be able to counterattack against a grabbing Chin Na, you must know what your opponent is doing and what your possible actions are. Not only that, it normally takes less than one second to apply a Chin Na, so you have probably one-third of that time to react. In order for you to react naturally and skillfully, your technique must be much higher than the attacker's. There are a few rules which you should always remember:

1. Always consider escape first and counter second. You must save yourself first before you can counterattack. It cannot be denied that sometimes a counterattack is the best way to escape. However, you should train yourself to escape first, and once you have developed your reactions enough you will find yourself counterattacking naturally when it is appropriate.
2. If you are not sure you can use a grabbing Chin Na for your counterattack, do not use it. Punching or kicking counterattacks are much easier, faster, and safer than grabbing Chin Na.
3. When you use a counterattack, you must react before you are completely controlled. You should understand that a perfect grabbing Chin Na control is very fast and effective when done by a Chin Na expert. Once you are controlled completely, you will not have any chance to escape.
4. The crucial key of a successful counterattack is following the opponent's motion and then changing the angle. If you resist at the beginning, you will have set yourself up for your opponent's locking. However, if you follow his motion, it will become difficult for him to lock you in the angle he desires. This will also provide you with an opportunity to change the angle of his locking and lead him into your trap for your counterattack.

Since there are many possible counter-techniques to use against each grabbing Chin Na, it is impossible to describe all of them in this book. We will only introduce one or two of the possible counterattacks for each technique, and these counters might not be the best ones. This is because we wish to show you as many counterattacks as possible, and to avoid frequent repetition of certain techniques. This variety should also help to deepen your understanding of counterattacking. It is quite possible that you will find a counter for a particular technique which is much better than the one described in this book.



# Finger Chin Na 指擒拿

In ancient times, almost every grabbing Chin Na had a name. This was to help the student remember the techniques. We would like to give you the names of all the techniques we present, but there are two problems. First, even though most of the techniques have been preserved, many of the names have been forgotten due to the decline of the martial arts in the last hundred years. Second, many of the techniques have many names because they are used in several different styles. In order to help you remember the techniques, we will give names for all of them. If a technique has several names, we will pick one or two of the more commonly used ones, and if the name has been forgotten, we will create one. If you like, you can even name them for yourself.

## 3-1. INTRODUCTION 介紹

Before we discuss finger Chin Na techniques, you should understand that fingers are the most important weapon possessed by both you and your opponent. Without fingers you cannot grasp. If your opponent loses the use of his fingers, he will lose the ability to fight. It stands to reason that finger Chin Na has been extensively developed in many styles. As mentioned, when Chin Na is applied to the fingers or wrists, it is usually called Small Circle (Xiao Quan, 小圈), while techniques which control the elbow are called Medium Circle (Zhong Quan, 中圈). When Chin Na is used on the elbow and shoulder along with stepping, it is called Large Circle (Da Quan, 大圈).

There are some advantages and some disadvantages to finger Chin Na. The advantages are: 1. It is effective. It does not matter how big or strong a person is. Once his finger is locked correctly, you only need a slight force to control him easily. Sometimes you will encounter people who are very flexible. Either through natural ability or extensive stretching, a person may be able to bend his hand forward and touch his fingers to his forearm. It is very difficult to apply wrist Chin Na to such a person, but if you can lock one of his fingers, you will be able to control him easily; 2. When finger Chin Na is applied, it is fast. You can often control your opponent before he senses what is going on.

The disadvantages are: 1. Opportunities to apply the techniques do not occur very often. Finger Chin Na is most easily applied when your opponent's hand is open. However, while fighting or sparring most people keep their hands closed, and so the fingers are hard to reach; 2. If your opponent senses your intention before you control his finger, he can easily escape. If his hand and fingers are sweaty, it is particularly difficult

to control them; 3. Finger techniques are harder to learn. If your opponent would stand still and open his fingers for you to grab, it would be easy for you to control him. Unfortunately, in a real fight you do not know how your opponent will attack you, so in order for you to be effective, you must know and choose an appropriate technique, and you must be fast, smooth, and skillful. To reach this level requires a great deal of practice.

Finger Chin Na is used most often when sticking techniques are used. This is because the hands must be open while sticking in order to sense the opponent. Sticking is used most often in southern styles such as snake, crane, and dragon, and in internal styles such as Taijiquan (太極拳) and Liu He Ba Fa (六合八法). Finger Chin Na is also commonly used when the opponent tries to grapple, since to do so he must open his fingers.

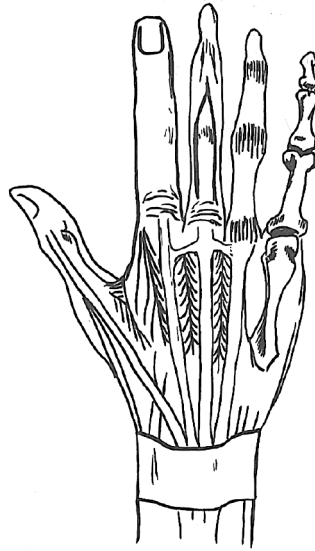


FIGURE 3-1

### 3-2. FINGER CHIN NA TECHNIQUES 指擒拿術

This section will discuss finger Chin Na, breaking it down into six categories. Each category will be made up of similar techniques, so once you can understand the first technique, you will be able to understand the second with less effort. Remember that the main purpose of this book is to show you the keys and the principles of the techniques. We do not encourage step-by-step learning or always following exactly the same approach. You are encouraged to find new ways to approach the techniques. For example, there may be at least three ways to achieve a certain control or technique, and this book will present only one which is considered typical. Furthermore, this book may present an approach to one technique which you may find to be the best way for you to apply another technique.

In the first chapter, we discussed the principles of how misplacing the bone and dividing the muscle/tendon techniques work. Before we start discussing finger Chin Na techniques, you should understand the structure of the fingers, especially the joints. A finger joint is constructed of bones, ligaments, cartilage, tendons, and muscles (Figure 3-1). You can see that there is not much muscle or tendon in the fingers. When you apply pressure or twist the joint in the wrong direction, the pain comes from the ligaments tearing and separating, which is the characteristic of misplacing the bone tech-



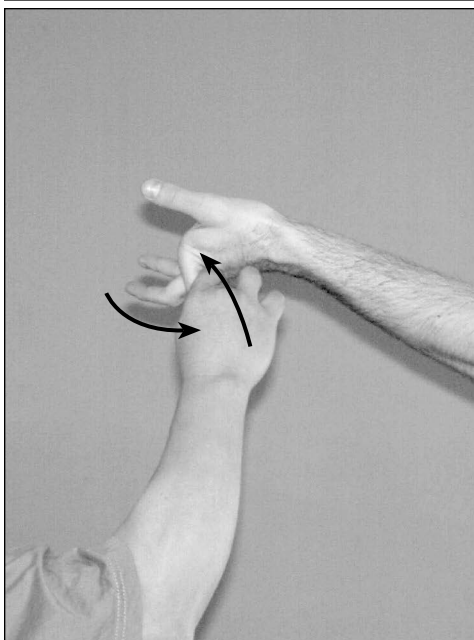


FIGURE 3-2

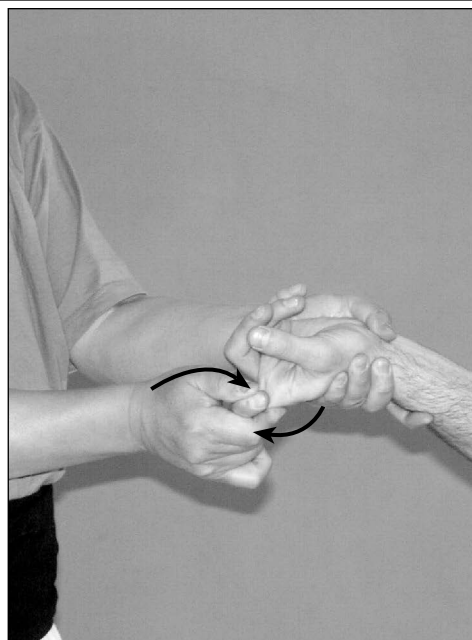


FIGURE 3-3

niques. Most finger Chin Na fall into this category, though there are some dividing the muscle/tendon techniques which are applied to the base of fingers where the muscles are bigger and easier to control.

We would like to point out here that there are only two angles which are effective for finger Chin Na. One is backward (Figure 3-2) and the other is sideward (Figure 3-3). In misplacing the bone techniques, the backward direction is generally more effective when you want to control the person, but when you want to actually move the bone out of joint, the sideward direction is better. Another point is that sideward control is easier to escape from than backward control. However, for dividing the muscle/tendon techniques, sideward is more effective than backward.

As mentioned before, it is usually very difficult to separate the misplacing the bone aspect from the dividing the muscle/tendon aspect, because most techniques combine them. In the following techniques we will list only the major control principle. There are usually several counterattacks possible for each grabbing Chin Na, but we will list only one. Once you have mastered the techniques in this book, you will soon catch the trick to how one technique can be used against another. When a general counterattack is used, it will not be discussed in detail.

#### **A. Holding Finger Turning (*Wo Zhi Fan*, 握指翻)**

Holding finger(s) and turning is probably the most common technique which most people already know. You simply hold your opponent's finger(s) tight and turn them backwards or sideways.

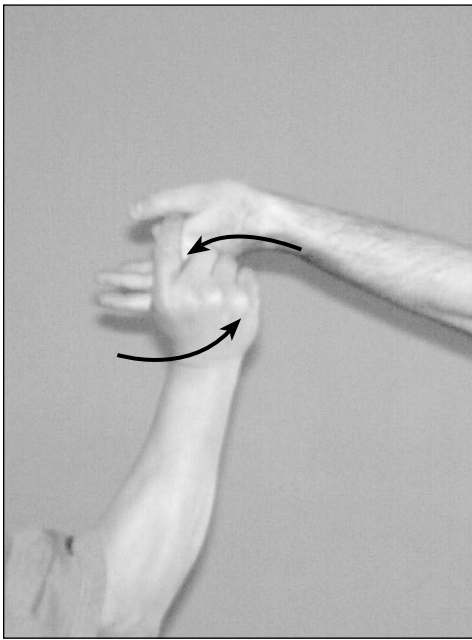


FIGURE 3-4

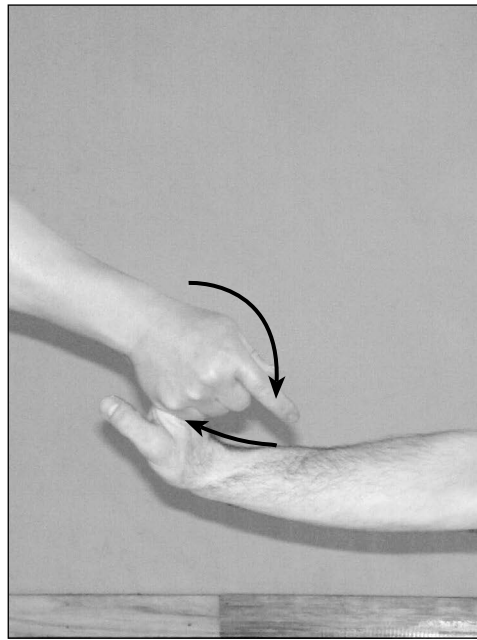


FIGURE 3-5

**Technique #1: Single Finger Holding (Dan Zhi Wo, 單指握)**

In Single Finger Holding, hold your opponent's finger or thumb and bend it backwards either upward (Figure 3-4), downward (Figure 3-5), or to the side of the fingers (Figure 3-6). To prevent your opponent from kicking you or attacking your face, you should extend your arm as much as possible to keep him away. When you use a Chin Na which lifts the opponent up, you must make his heels come off the floor (Figure 3-7), otherwise he will be able to kick you. For the same reason, when you control your opponent by pressing him down, you should make his elbow or face touch the floor (Figure 3-8), or he can still react against you.

**Principle:**

This is a misplacing the bone technique when used for upward or downward, but it also includes a dividing the muscle/tendon Chin Na when it is used to control sideways. When you use your hand to hold one of your opponent's fingers, you have two advantages. The first is that your hand is stronger than his finger. The second is that it is harder for your opponent to apply a finger Chin Na to counterattack you.

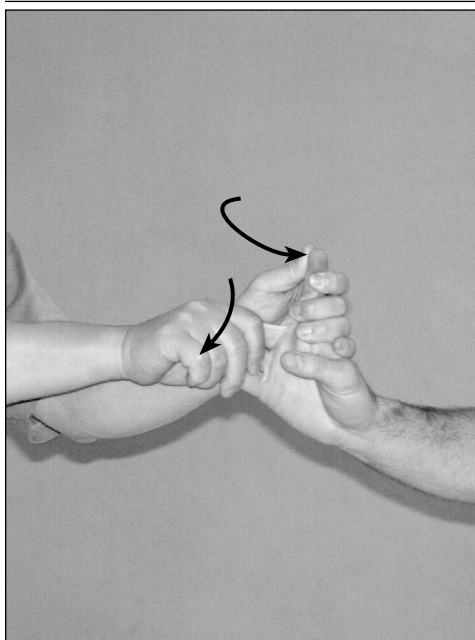


FIGURE 3-6



FIGURE 3-7

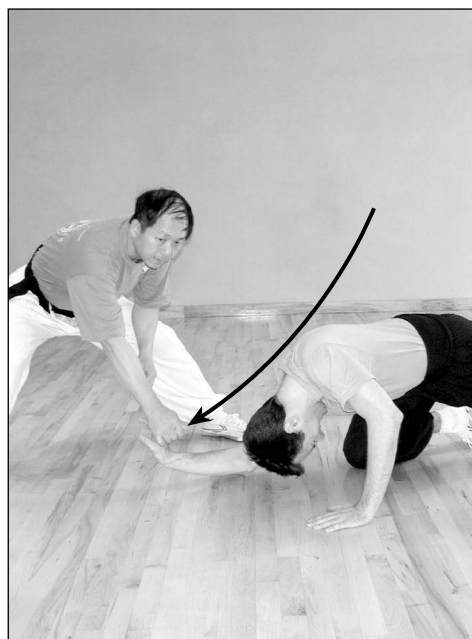


FIGURE 3-8



FIGURE 3-9



FIGURE 3-10

### **Escape and Counter:**

The easiest way to escape is to kick the opponent's shin or poke his eyes before he has completely controlled you, and at the same time pull back your finger. To counterattack, rotate your hand and finger (Figure 3-9) and immediately use your other hand to grab his hand and twist it (Figure 3-10). Finally, bend it downward to control him (Figure 3-11).

*Technique #2: Multiple Finger Holding (Duo Zhi Wo, 多指握) or White Crane Nods Its Head (Bai He Dian Tou, 白鶴點頭)*

This technique is exactly the same as the previous one except that when you apply it you grab more than one of your opponent's fingers. Generally speaking, you need more strength to control two or more fingers at the same time than you do to control one. The advantage of multiple finger control over Single Finger Holding is that it is harder for your opponent to rotate and escape. As with

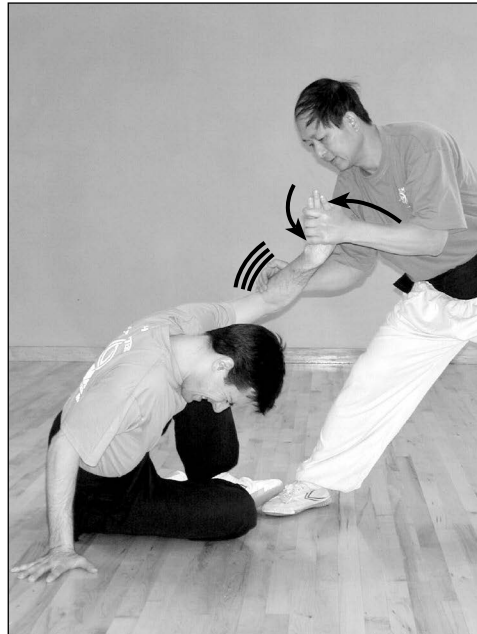


FIGURE 3-11

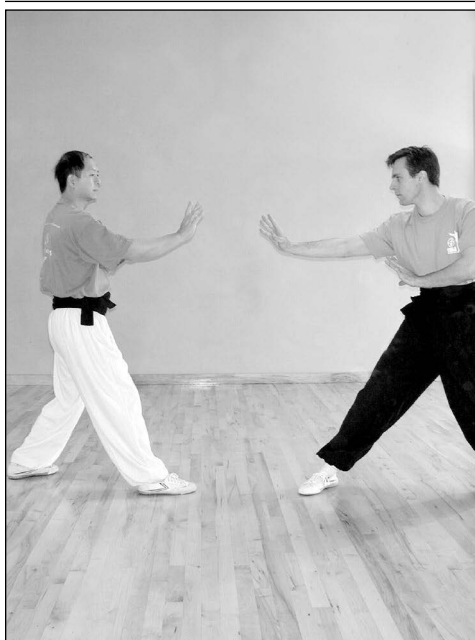


FIGURE 3-12



FIGURE 3-13

single finger control, multiple finger control can be upward, downward, and sideways. For example, when you face your opponent and his right hand is opened in front of you (Figure 3-12). Immediately, step your left leg forward to approach him and use the right hand to grab his right fingers and press them downward (Figure 3-13). If necessary, you may also use your left hand to increase the pressure. Alternatively, you may use your right hand to grab his right fingers and press them down and sideways while using your left hand to generate a leverage from his elbow (Figure 3-14). Again, you must be fast, keep your opponent away from you, and lift him up off his heels or press him down to the floor.

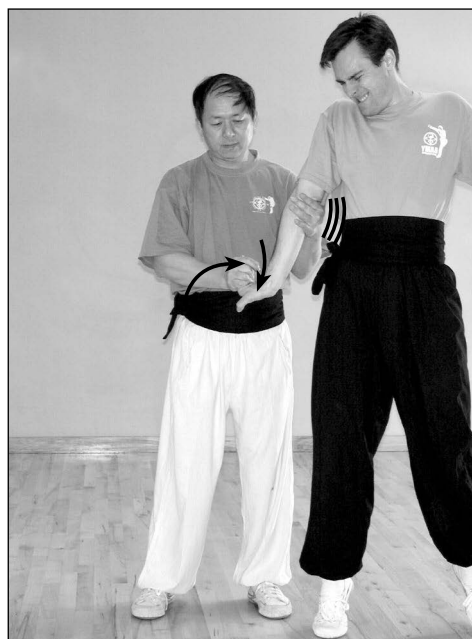


FIGURE 3-14



FIGURE 3-15



FIGURE 3-16

**Principle:**

Hold two or more fingers to prevent the opponent from rotating his hand out of your control. If you bend upward or downward, it is a misplacing the bone technique, but when you bend sideways it also includes dividing the muscle/tendon Chin Na.

**Escape and Counter:**

To counter this Chin Na, first you follow your opponent's pressing direction so your fingers are not locked (Figure 3-15). Immediately rotate your right hand to your left so his right wrist is twisted while using your left hand to grab his right hand (Figure 3-16). Finally, step your left leg behind his right leg while using your left hand to press his elbow upward to lock him (Figure 3-17). Your left hand's twisting and bending and right hand's locking are the keys to controlling. Alternatively, you may also use your right elbow to press his right elbow upward while using both hands to twist his right wrist (Figure 3-18). In this case, you don't have to step your left leg forward.

**Technique #3: Back Turning (*Fan Bei Zhuan*, 反背轉) or Butterfly Bores Through the Flowers (*Hu Die Chuan Hua*, 蝴蝶穿花)**

The Back Turning technique is an alternative position in multiple finger control. Whenever you are facing your opponent and his left hand is opened (Figure 3-19), immediately step your left leg behind your right leg, while using your right hand to grab his left fingers from the back side of his hand (Figure 3-20). Then, step your right leg

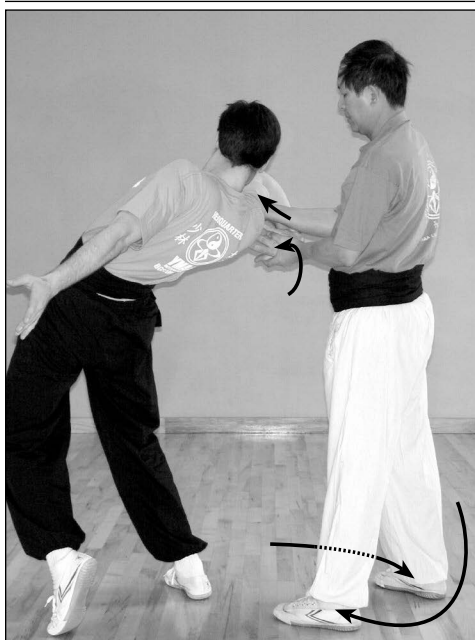


FIGURE 3-17



FIGURE 3-18



FIGURE 3-19



FIGURE 3-20



FIGURE 3-21

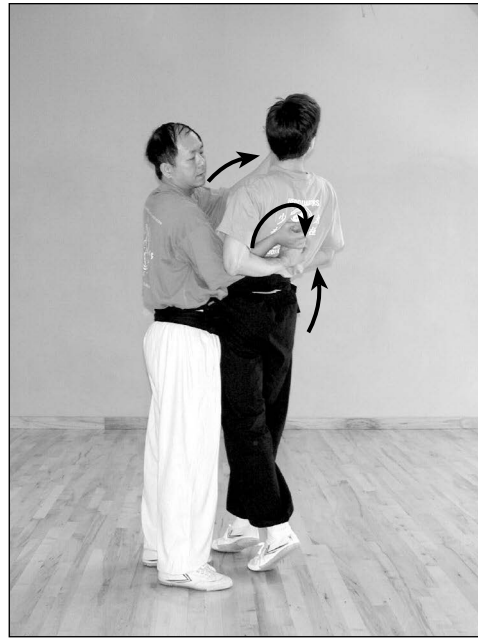


FIGURE 3-22

behind his left leg while twisting his left wrist and lifting it upward behind him (Figure 3-21). When you are doing so, in order to prevent him from changing the angle, you should use your left hand to grab his left shoulder to generate a leverage for your right hand's upward locking. In addition, you should lift him up until his heels are off of the floor. Finally, bend his elbow in, while twisting his fingers backward (Figure 3-22). In this final control, you should use your left hand to push his chin away (Figure 3-23). If your twisting power is weak, you may drop all of the fingers but one and bend it backward.

### Principle:

This is a misplacing the bone technique at the finger and shoulder. However, it also includes some dividing the muscle/tendon in the shoulder area. When you apply this technique, you must move your body to his side in order to circle his hand to his back and also to prevent him from punching with his



FIGURE 3-23



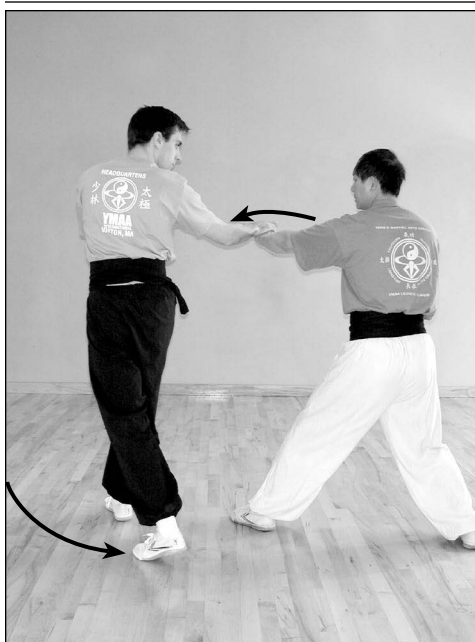


FIGURE 3-24

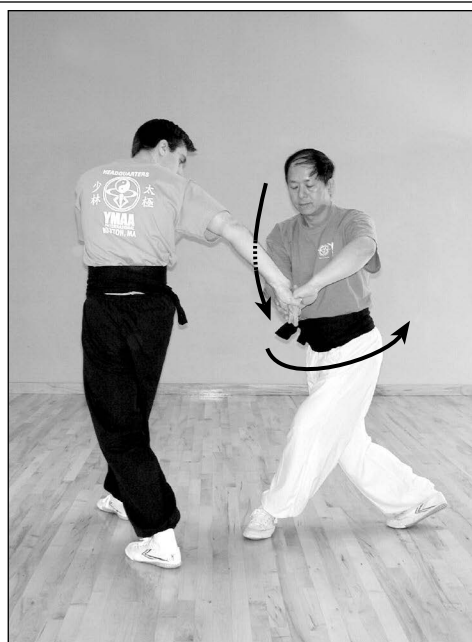


FIGURE 3-25

other hand. If you also use your left hand to grab his throat, then you have added the skill of sealing the breath. In this case, you should twist his rear hand more so as to force his body to bend backward, which will effectively prevent him from doing anything. However, if you use your left thumb to press his artery on the left side of his neck, then you have added the skill of sealing the vein/artery. However, you should not try this unless you are in a critical situation.

### **Escape and Counter:**

To escape, first you must keep your left shoulder from your opponent's control. In order to do so, once you have sensed your opponent's stepping (Figure 3-24), immediately turn your body to your left while using your right hand to grab his right hand (Figure 3-25). Then, continue your left turning for a whole circle (Figure 3-26) and

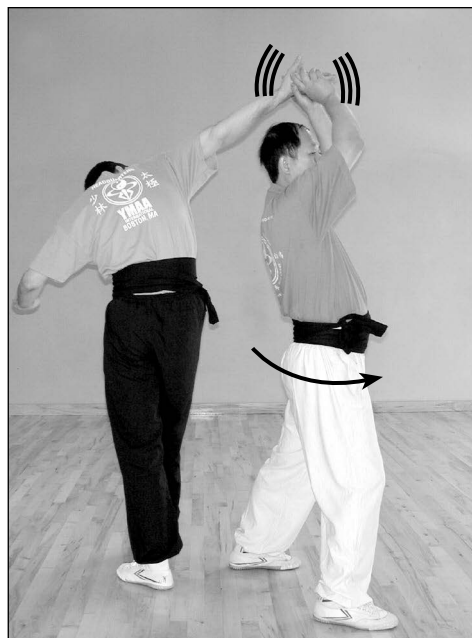


FIGURE 3-26

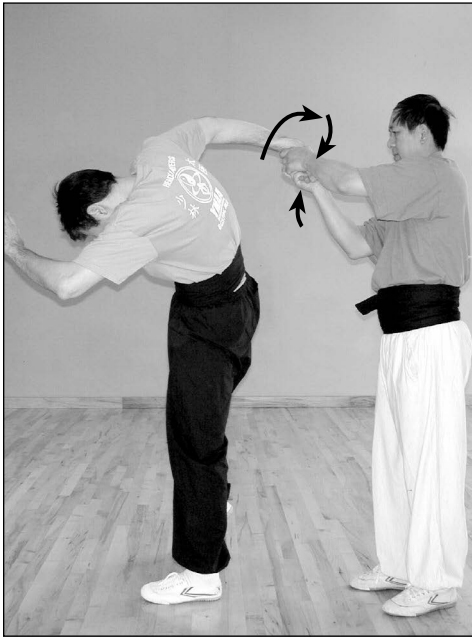


FIGURE 3-27

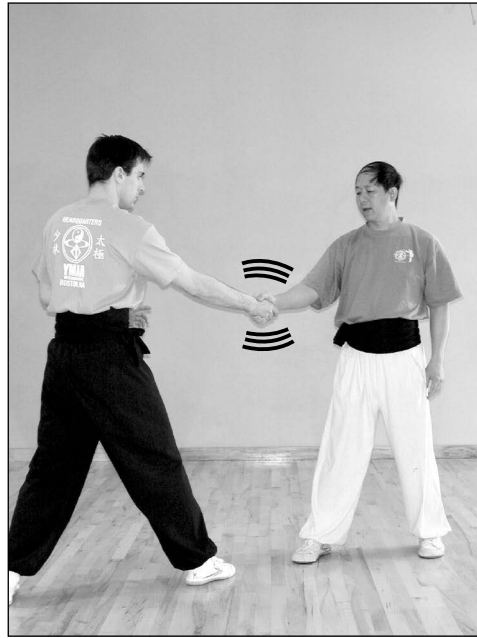


FIGURE 3-28

use both of your hands to grab his right hand, twist his wrist, and bend the hand down to lock him in place (Figure 3-27).

### **B. Knuckle Press Method (*Jie Ya Fa*, 節壓法)**

The Knuckle Press Method is a little different from the above techniques. Instead of using your hand, you use your thumb or finger to press down directly on your opponent's finger joint to misplace the bone.

#### ***Technique #1: Thumb Press (*Mo Zhi Ya*, 姆指壓)***

When you find the opportunity, for example when shaking hands (Figure 3-28), place your index finger on the opponent's first thumb joint and your thumb on the base of his thumb while moving your hand to your right to set up a good angle (Figure 3-29). Next, apply pressure by pressing your thumb on his base joint with the leverage generated from your index finger (Figure 3-30). In order to enhance the pressure, you must use your left hand to generate an extra leverage. Alternatively, you may step your left leg behind his right leg and circle your left hand under his elbow and create an extra leverage from your hand onto the base joint of his thumb (Figure 3-31). The trick is to try to keep your index finger and thumb perpendicular to his thumb. In order to prevent him from kicking you or otherwise fighting back, simply increase the pressure and bring him down to the ground (Figure 3-32).

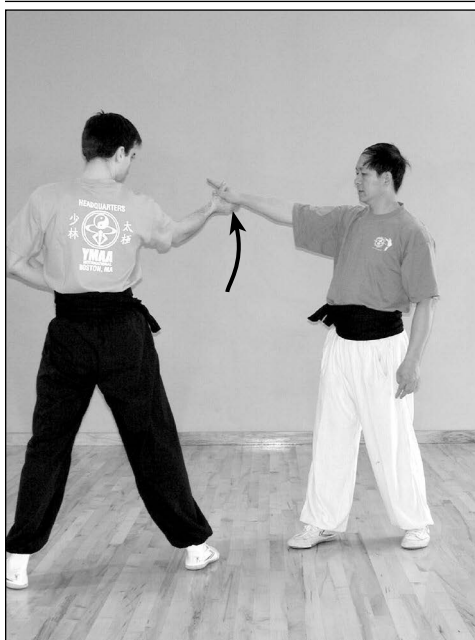


FIGURE 3-29



FIGURE 3-30

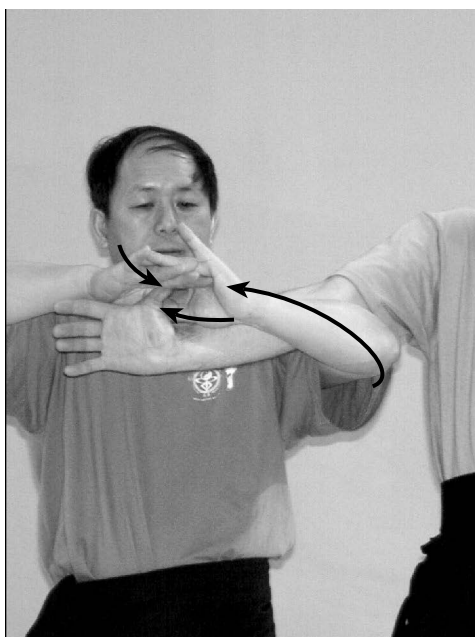


FIGURE 3-31

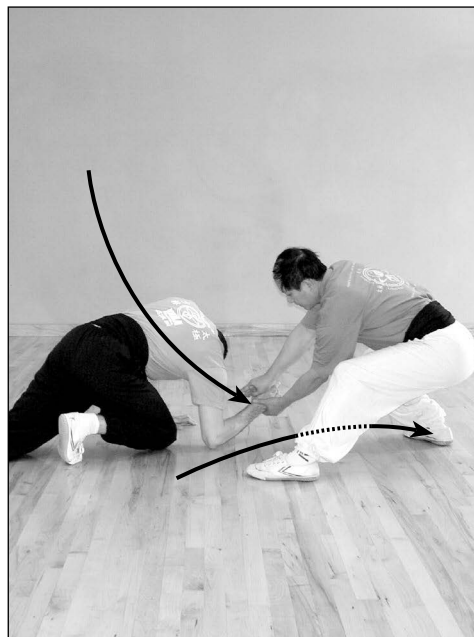


FIGURE 3-32

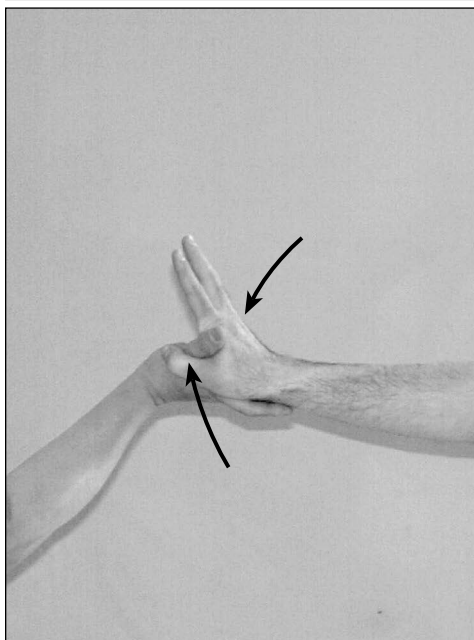


FIGURE 3-33

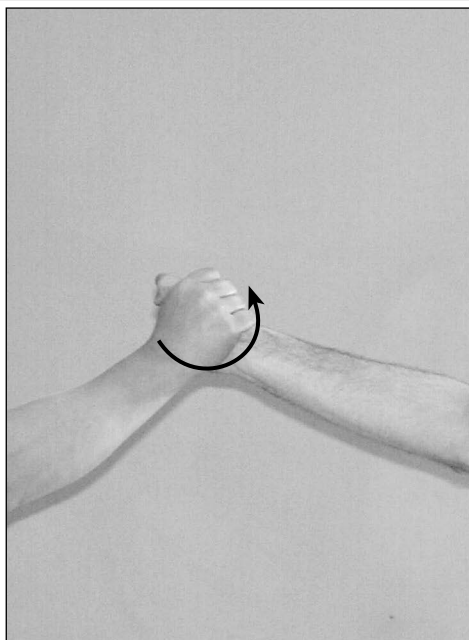


FIGURE 3-34

**Principle:**

Misplacing the bone. Your thumb and second finger generate torque with rotating pressure on the base of the opponent's thumb, which may tear the cartilage and ligament off the bone. In a normal fighting situation, you will not shake hands with your opponent. However, they are many ways to set the opponent up for this locking. If you are interested, please refer to the author's book: *Comprehensive Applications of Shaolin Chin Na*, published by YMAA Publication Center.

**Escape and Counter:**

To escape, before the opponent has completely controlled you, kick his shin or attack his eyes to distract him and pull your thumb back immediately. Alternatively, you may use your other hand to hold his wrist to prevent his continuing the action, and pull your thumb back immediately. To counterattack, first rotate your thumb by circling your hand to the right (Figures 3-33 and 3-34). Grab his thumb and bend it down with the assistance of your left hand by pushing the tip of his thumb down (Figure 3-35). Alternatively, you may also place your left hand under this right elbow and thus generate good leverage to lock him up (Figure 3-36). In addition, you may also use your left hand to grab the opponent's pinky while you are turning your right hand (Figure 3-37). Immediately press both his thumb and pinky downward (Figure 3-38).



FIGURE 3-35



FIGURE 3-36

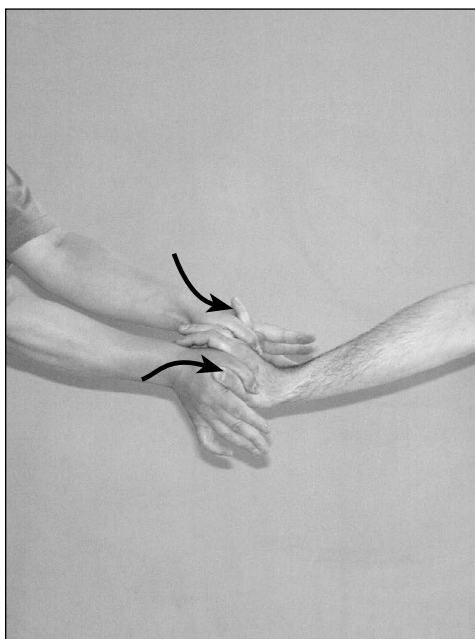


FIGURE 3-37



FIGURE 3-38

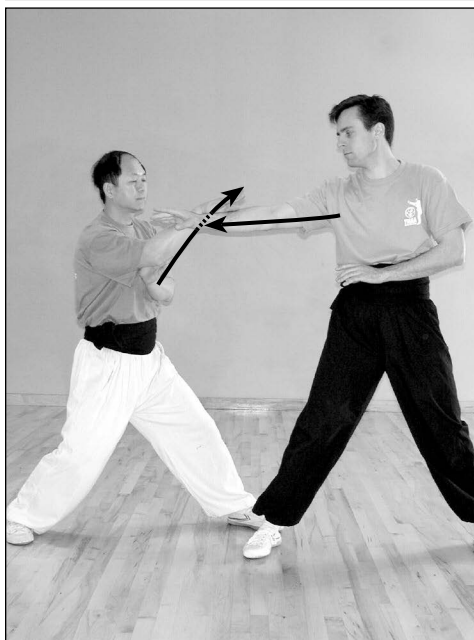


FIGURE 3-39



FIGURE 3-40

### *Technique #2: Low Finger Press*

(*Xia Ya Zhi*, 下壓指)

There are two common ways of doing a Low Finger Press. First, when your opponent tries to grab you with his right hand, you intercept with your right hand (Figure 3-39). Circle his right hand down and use your left hand to grab his ring finger and pinky (Figure 3-40). Exploit this opportunity to grab his index finger with your right hand (Figure 3-41). Use your thumb and index finger to generate leverage that creates a bending pressure on his index finger (Figure 3-42). Finally, take him down to the ground (Figure 3-43). Alternatively, whenever you face your opponent and see his right hand is opened (Figure 3-44), immediately step your left leg forward to approach him while using your right hand to grab his index finger (Figure 3-45). Finally, press him down to the



FIGURE 3-41

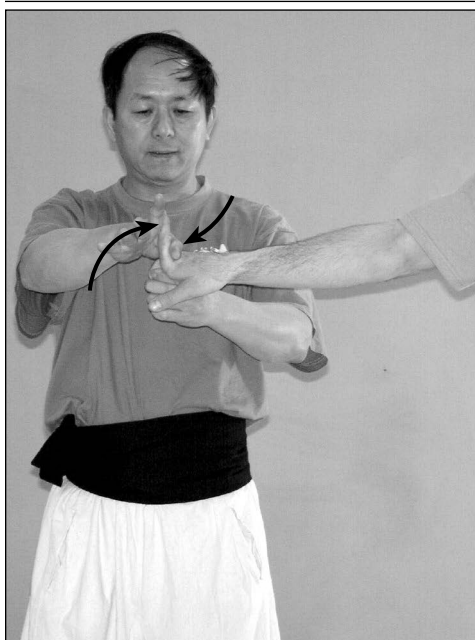


FIGURE 3-42



FIGURE 3-43



FIGURE 3-44



FIGURE 3-45

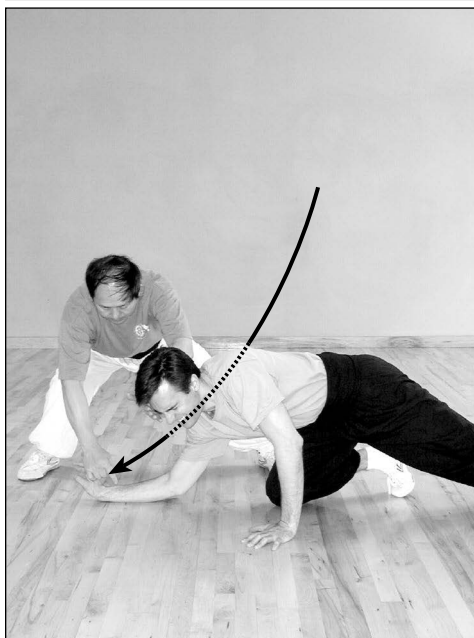


FIGURE 3-46



FIGURE 3-47

ground (Figure 3-46). Naturally, you may also use your left hand to create leverage to lock his index finger by placing your left hand on his elbow area and lifting it upward (Figure 3-47). In this case, you must create enough pressure so that his heels are off the ground (Figure 3-48).

### **Principle:**

Misplacing the bone. You create a bending pressure to the base of your opponent's index finger to extend the opponent's cartilage and ligaments. This will cause the cartilage and ligament fiber to tear off or separate from the bone. Creation of good and effective leverage is always the key to a good Chin Na. Therefore, you should continue searching for better leverage.

### **Escape and Counter:**

Since your opponent has to press down to bend your fingers (Figure 3-49), you can just follow his bending motion to release his pressure (Figure 3-50). Once this pressure is released, immediately rotate your right

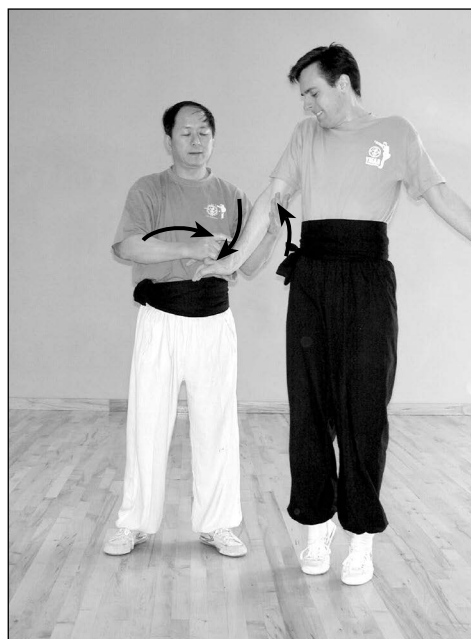


FIGURE 3-48



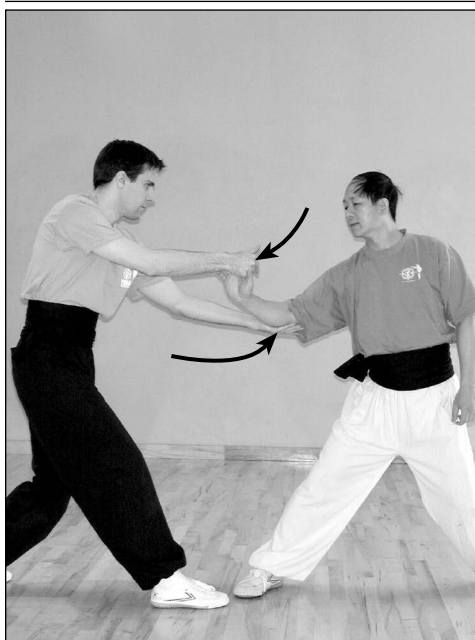


FIGURE 3-49

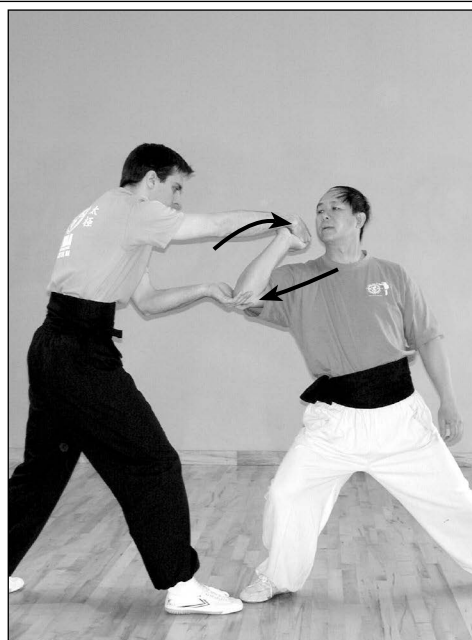


FIGURE 3-50

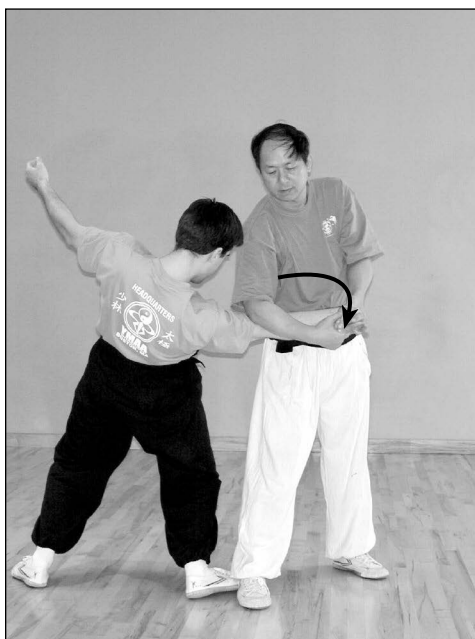


FIGURE 3-51

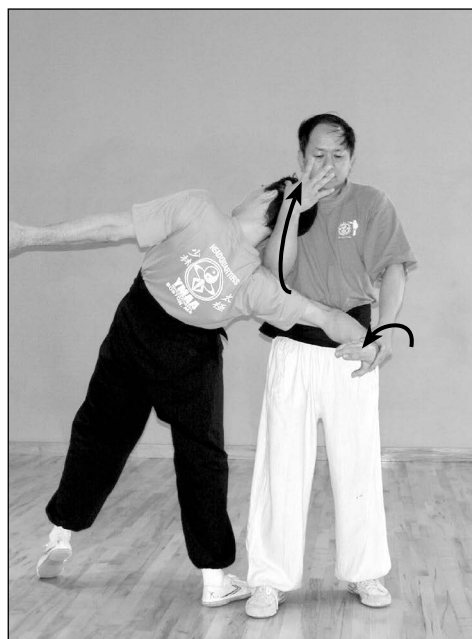


FIGURE 3-52

hand so his right wrist is twisted (Figure 3-51). Finally, use your left hand to twist his right wrist while using your left hand to push his head forward to generate leverage for locking (Figure 3-52).



FIGURE 3-53



FIGURE 3-54

### **C. Upper Hook Method (*Shang Diao Fa*, 上刁法)**

In the Upper Hook Method, you use your fingers to lock the opponent's finger(s) and then rotate up to lift him. Right after your lock, you must rotate quickly before your opponent rotates his finger(s) and escapes.

#### **Technique #1: Small Finger Hook (*Xiao Zhi Kou*, 小指扣)**

If your opponent tries to grab you with his right hand, step your right leg back and use your left hand to intercept and grab his thumb (Figure 3-53). Immediately use your right hand to grab his pinky (Figure 3-54). Then rotate his palm until it faces upward and bend his pinky down with your ring finger and pinky while stepping your right leg forward to lock him upward (Figure 3-55). If your opponent intends to bend his elbow and escape, immediately use your left hand to grab his forearm and press it toward your forearm to generate a new leverage (Figure 3-56). To stabilize the control from his struggling, you may trap his elbow in your arm and lock him upward (Figure 3-57). If you use your left hand to pull your right arm in, you will be able to generate a great leverage for your locking (Figure 3-58).

#### **Principle:**

Misplacing the bone. In order to make this technique effective, you must grab your opponent's pinky tightly with your ring finger and pinky. If you press your wrist forward, you will be able to raise his body up by putting pressure on his pinky knuckle. When you control your opponent, do not raise your elbow. To force him up, simply increase the rotation pressure on his pinky.

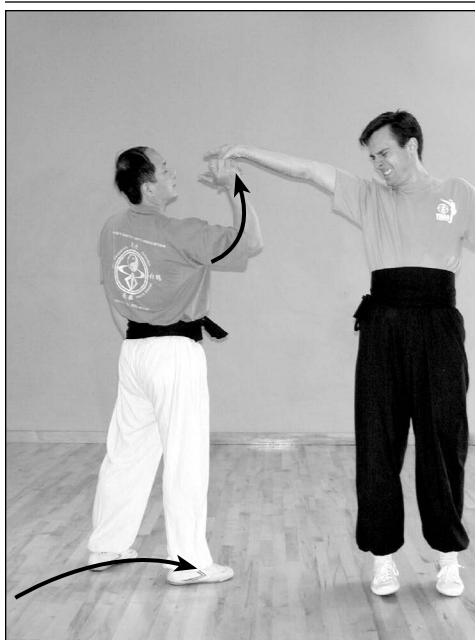


FIGURE 3-55

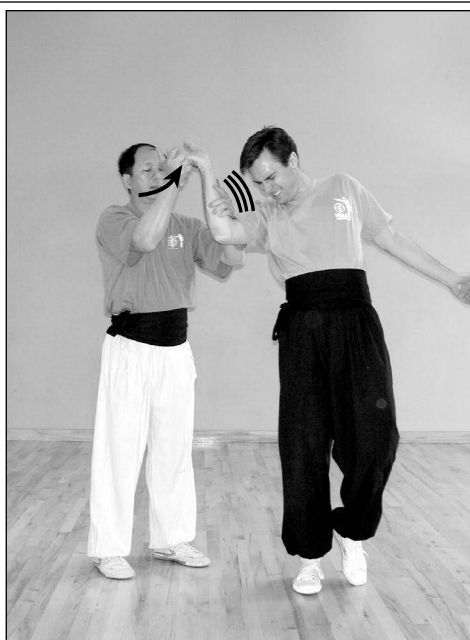


FIGURE 3-56



FIGURE 3-57

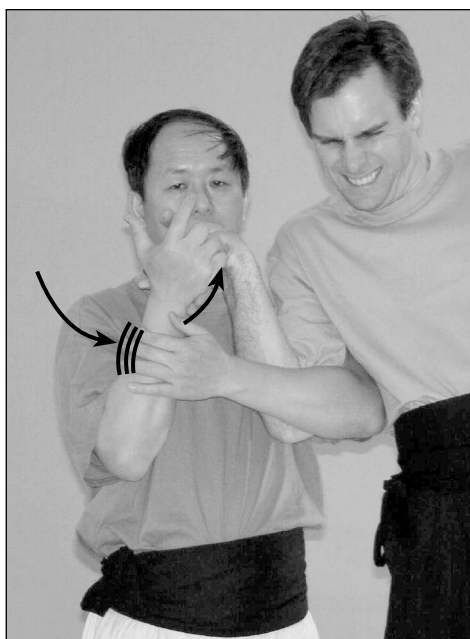


FIGURE 3-58



FIGURE 3-59

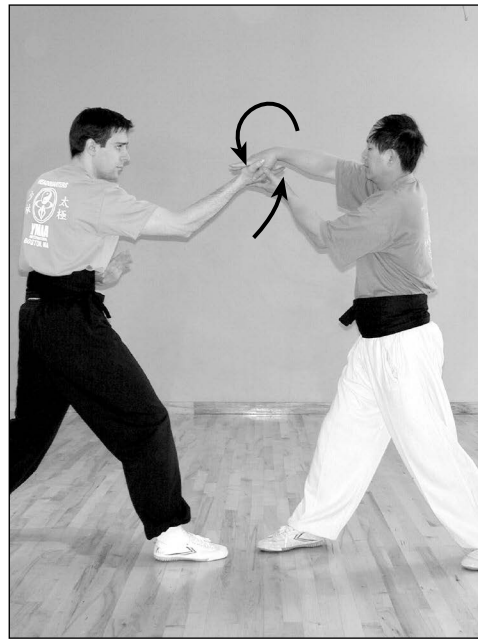


FIGURE 3--60

### Escape and Counter:

To escape, once your finger is grabbed, pull your elbow in to your chest, rotate your arm, and bend your fingers in, and at the same time pull his hand away with your other hand. To counter, before you are locked completely (Figure 3-59), quickly turn your body to the right and rotate your right wrist until your palm faces downward while using your left hand to grab your opponent's right hand (Figure 3-60). Next step your left leg behind his right and use your left arm to press his right elbow upward (Figure 3-61). Finally, bend forward to generate locking pressure on his right arm (Figure 3-62).

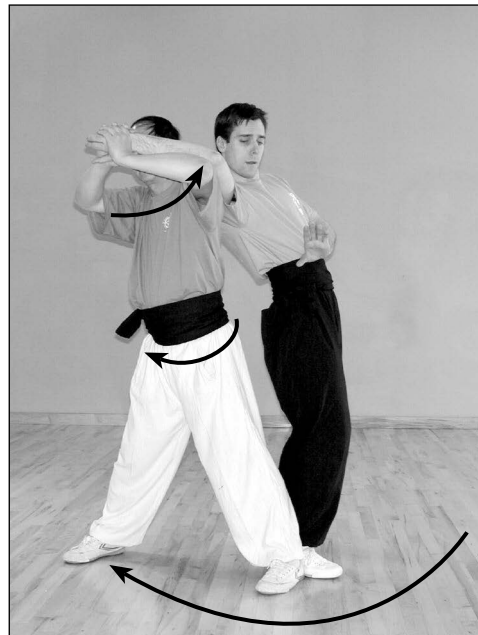


FIGURE 3-61

### Technique #2: Upward Finger Turning (Shang Fan Zhi, 上分指)

There are a few ways to do this technique. Your opponent's pinky and index finger are the two most common joints for your attack. For example, when your opponent tries to grab your chest area, you intercept with your left hand (Figure 3-63) and before his

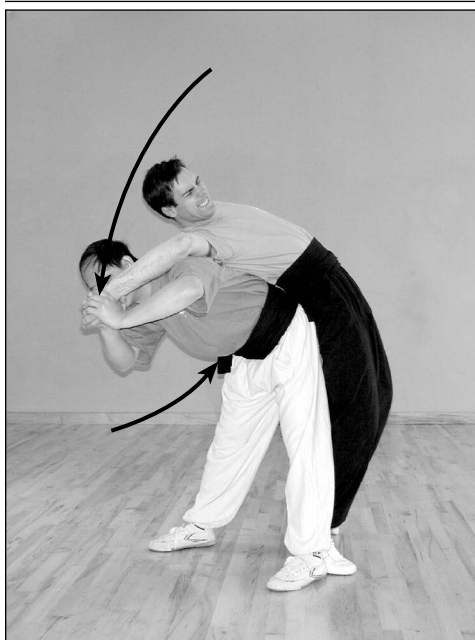


FIGURE 3-62

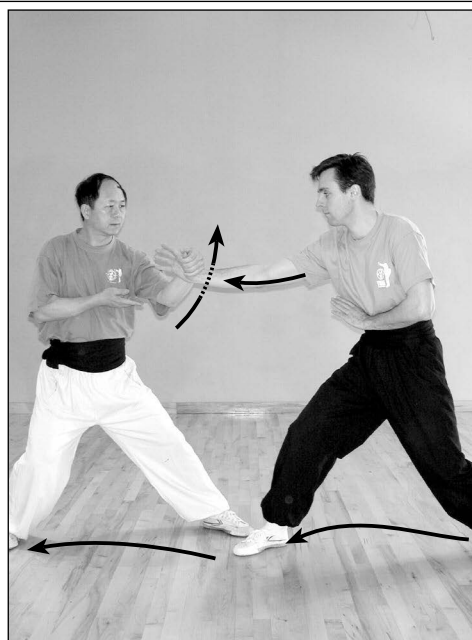


FIGURE 3-63



FIGURE 3-64

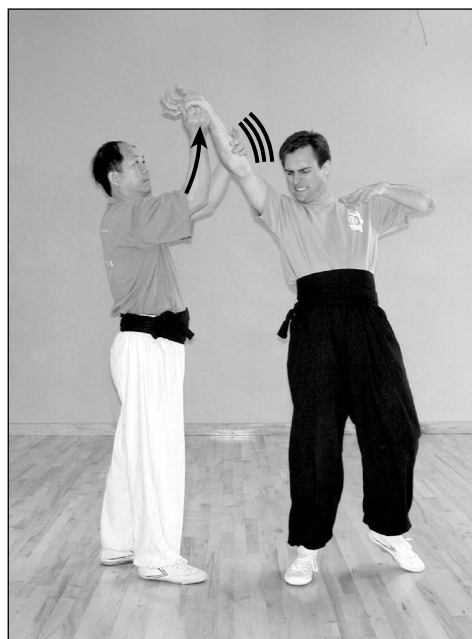


FIGURE 3-65

hand is pulled back, use your right hand to grab his pinky (Figure 3-64). Step in with your right leg and use your left hand and right hand to lock him upward (Figure 3-65). All of the above actions are the same as the last technique, Small Finger Hook. However,



FIGURE 3-66

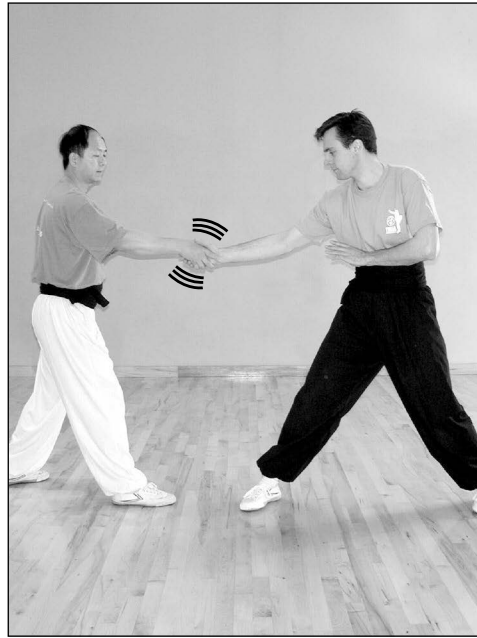


FIGURE 3-67

after you have locked him upward, immediately use your left hand to generate leverage and stabilize his arm, while also changing your right hand's grabbing by using your thumb and other four fingers to squeeze his pinky and forearm (Figure 3-66). If you wish to lock his index finger instead of his pinky, right after you have intercepted his right hand, immediately grab his right hand with your right hand. Alternatively, if you and your opponent are in a shaking hands position (Figure 3-67), step your left foot forward and rotate your right hand counterclockwise so the opponent's right palm faces upward (Figure 3-68). While you are doing so, you also use your left hand to grab his right forearm to stabilize the situation. Finally, press your hands toward each other to lock his index finger (Figure 3-69). Again, to secure your safety, you must apply pressure until his heels are off the ground (Figure 3-70).

#### **Principle:**

Misplacing the bone. Your left hand plays an important role in this control. It not only stabilizes the locking, but also generates good locking leverage in these two techniques.

#### **Escape and Counter:**

To escape, simply rotate your wrist and pull it back. If necessary, you may also use your left hand to push his hand away to prevent his grabbing. To counter, once your opponent has grabbed your right hand (Figure 3-71), immediately rotate it counterclockwise while



FIGURE 3-68



FIGURE 3-69

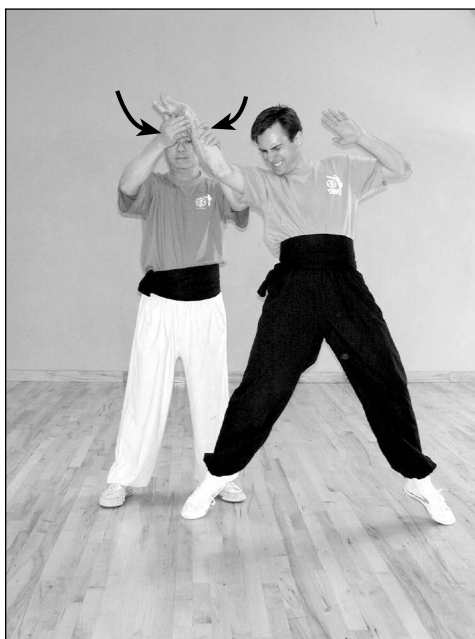


FIGURE 3-70

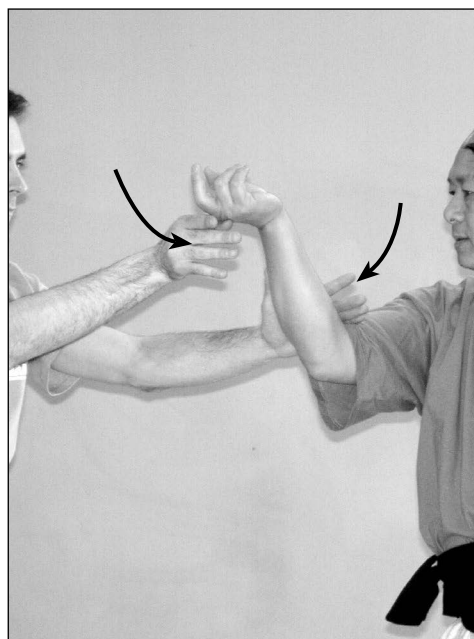


FIGURE 3-71

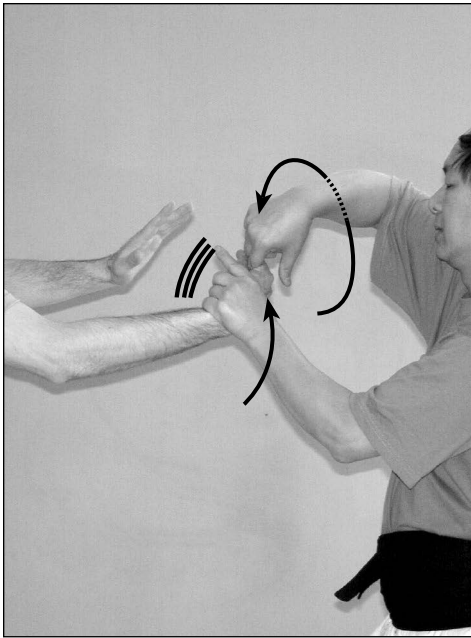


FIGURE 3-72



FIGURE 3-73

using your left hand to grab his right hand (Figure 3-72). Next, use your left hand to twist his wrist and move your right arm under his right forearm and use your right hand to press his right hand down (Figure 3-73). If you wish, you may simply let your right hand control his right arm while using your left hand to push the rear top of his head forward so the entire arm's lock can be enhanced (Figure 3-74). Alternatively, right after your left hand grabs and right wrist turns, you may use both of your hands to twist his right arm to the side (Figure 3-75). Then, step your left leg behind his right leg while using your right hand to lift up his shoulder (Figure 3-76).

#### **D. Turning Lock Method (Zhuan Suo Fa, 轉鎖法)**

##### **Technique #1: Turning Finger Dividing (Zhuan Fen Zhi, 轉分指)**

When your opponent tries to grab your chest area with his right hand, you use your left hand to intercept the incoming hand (Figure 3-77). Immediately use your right

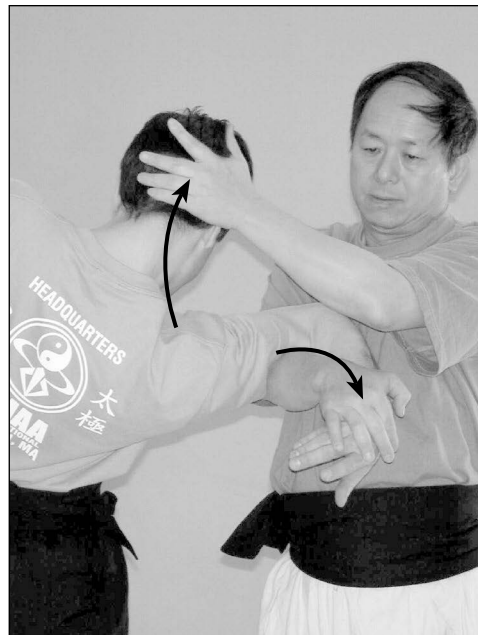


FIGURE 3-74



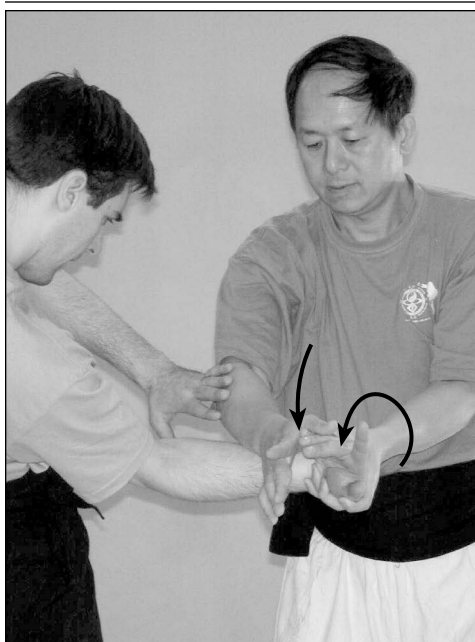


FIGURE 3-75

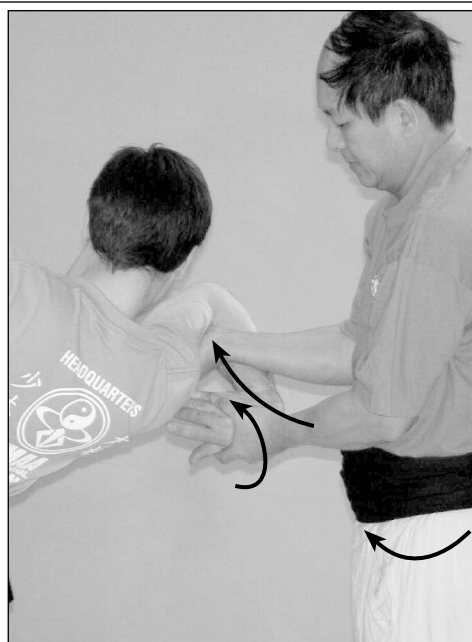


FIGURE 3-76

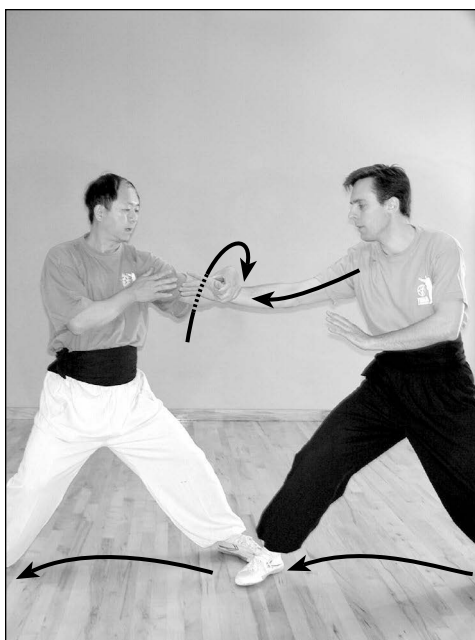


FIGURE 3-77



FIGURE 3-78

hand to grab his right wrist and use both hands to turn his hand until the palm faces upward (Figure 3-78). Next, use your thumb to press the base joint of his pinky, your index finger to bend his pinky backward, and your other three fingers to hook his ring

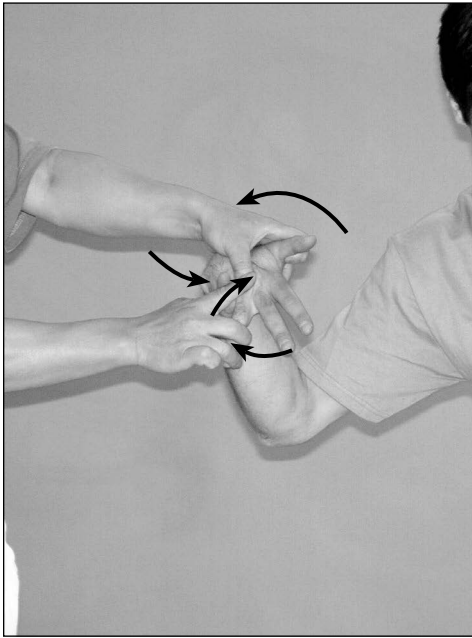


FIGURE 3-79



FIGURE 3-80

finger (Figure 3-79). While you are doing so, you should also use your left hand to control his thumb to stabilize the locking. From hooking and pulling your fingers on his ring finger and also from the pressing of your thumb on the base of his pinky, you will lock him in place and generate significant pain. You should lock him down to the ground to immobilize his escape and counter-capability (Figure 3-80). To generate an alternative leverage and also to stabilize his arm, you may circle your left hand under his right arm to lock his thumb (Figure 3-81).

**Principle:**

Misplacing the bone and dividing the muscle/tendon. In this technique you twist to divide the muscle/tendon at the base of the opponent's fingers and cause pain. If you also increase the pressure from your thumb to his joint, you can increase his pain through misplacing the bone. Though your left hand does not generate pain to your opponent, it does play an important role in the leverage and stabilization in the lock.

**Escape and Counter:**

To counter, when your right hand is grabbed and your opponent intends to use his right hand to lock your finger (Figure 3-82), immediately rotate your wrist until your fingers are pointing downward while using your left hand to grab his left hand (Figure 3-83). Next, turn your body to the right and lift up his left hand (Figure 3-84). Continue your body's turning and at the same time use both of your hands to control

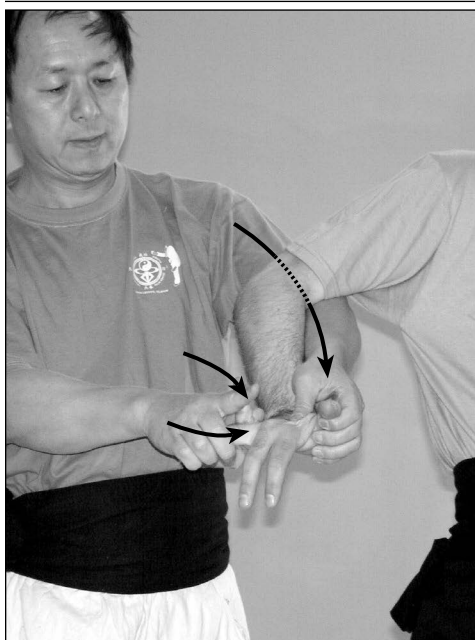


FIGURE 3-81



FIGURE 3-82

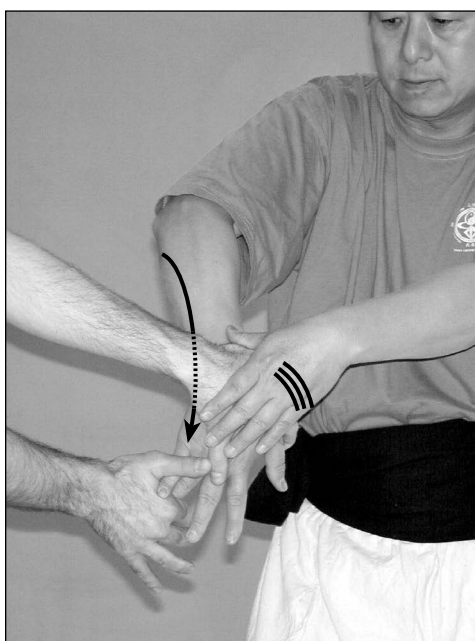


FIGURE 3-83

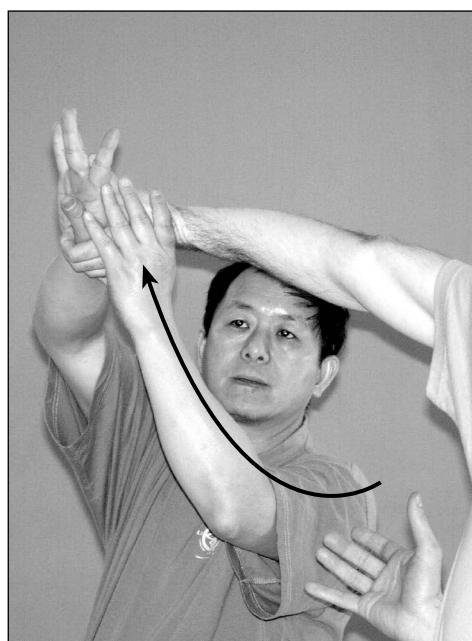


FIGURE 3-84

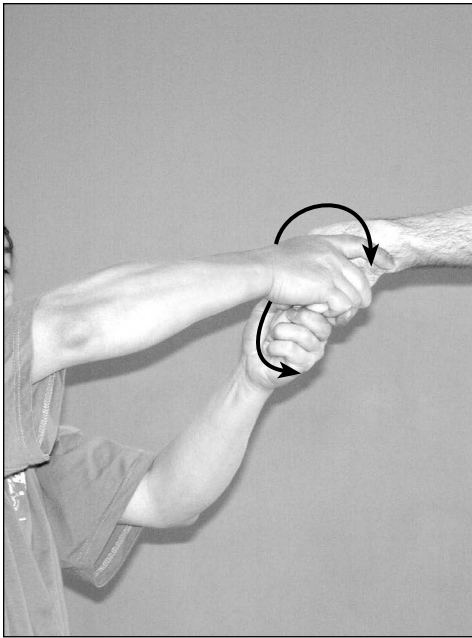


FIGURE 3-85

your opponent's hand and finger (Figure 3-85). To keep him from kicking you, you should increase your pressure until his heels are off the ground.

**Technique #2: Lock and Turn the Joint**  
(Kou Zhuan Jie, 扣轉節)

This is a finger control which will work on the opponent even if he has closed his hand into a fist. You may apply this technique on the opponent's thumb or/and pinky. When your opponent intends to punch or grab you, you use your left forearm to intercept while stepping your right leg back (Figure 3-86). Immediately, use both of your hands to grab his wrist and turn it until his palm faces upward (Figure 3-87). Then, grab his thumb and pinky, and twist and bend the joints to control him (Figure 3-88). In order to make technique more effective, you should split his two fingers to the sides (Figure 3-89).

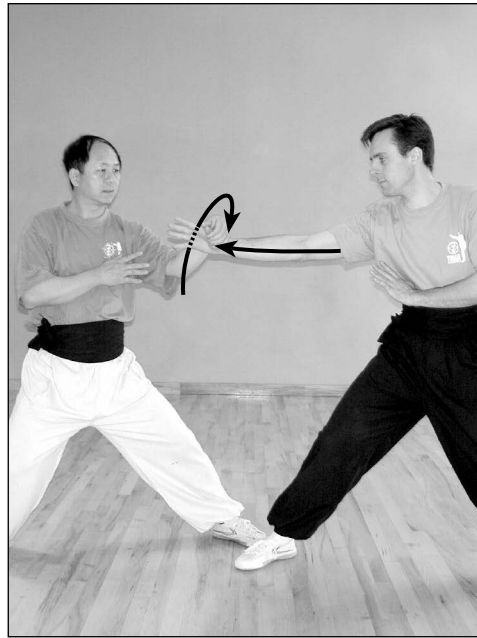


FIGURE 3-86

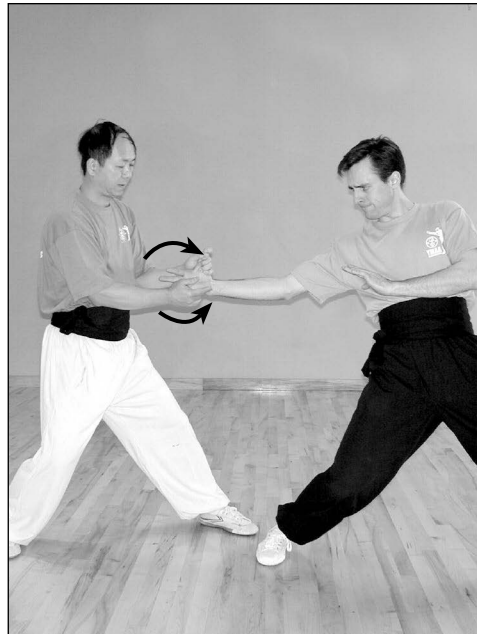


FIGURE 3-87

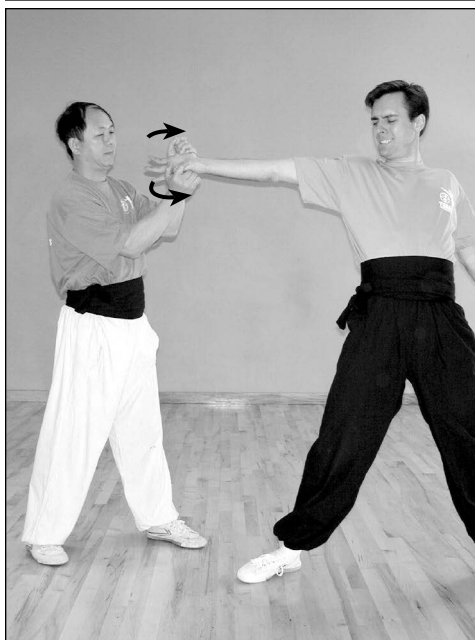


FIGURE 3-88

**Principle:**

Dividing the muscle/tendon and misplacing the bone. Simply twisting the joint to the side will stretch the muscles/tendon and ligaments and cause pain. In order to apply this technique, your opponent's fingers must be bent first, otherwise you will not be able to lock his fingers in place.

**Escape and Counter:**

If your opponent does not hold your wrist firmly, you can easily pull back your fist. To counter, once your opponent has grabbed your right thumb and pinky (Figure 3-90), immediately rotate your wrist until your fingers are pointing downward while

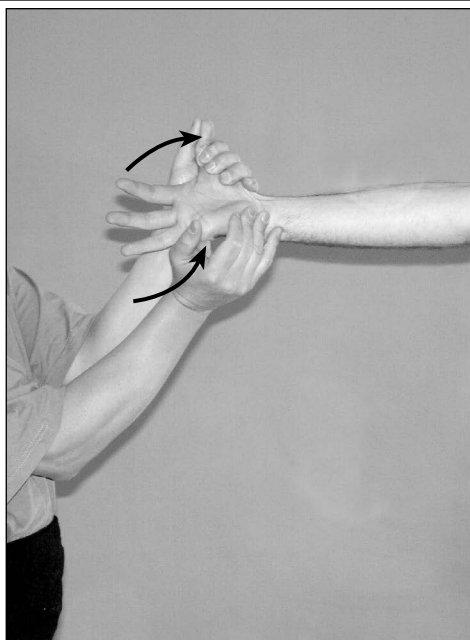


FIGURE 3-89



FIGURE 3-90

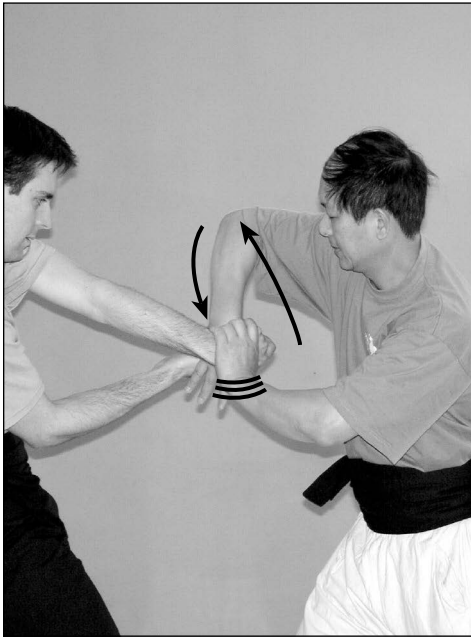


FIGURE 3-91



FIGURE 3-92

using your left hand to grab his left hand (Figure 3-91). Then, circle your right elbow over his left arm behind his elbow and press him down to the ground (Figure 3-92).

**Technique #3: Small Finger Turning**  
(*Xiao Zhi Ban*, 小指扳)

Whenever you see your opponent has his hand opened right in front of you (Figure 3-93), immediately grab his fingers and twist them to the right while using your left hand to grab his pinky (Figure 3-94). Finally, continue your left hand's twisting on his pinky while using your right hand to stabilize the lock by grabbing his forearm (Figure 3-95). You can use your right hand to generate good leverage so the twisting pressure can be enhanced (Figure 3-96).



FIGURE 3-93

**Principle:**

Dividing the muscle/tendon from the pinky to the wrist.



FIGURE 3-94



FIGURE 3-95

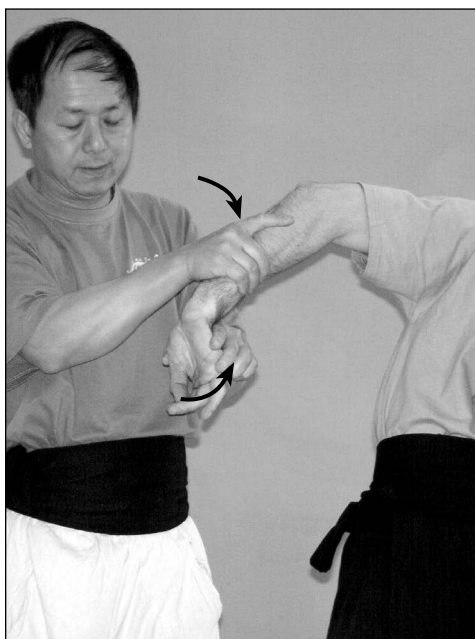


FIGURE 3-96



FIGURE 3-97

### **Escape and Counter:**

Before your hand is completely controlled, pull it back quickly. To counter, once your opponent grabs your right hand and twists it to the side (Figure 3-97), immediately



FIGURE 3-98

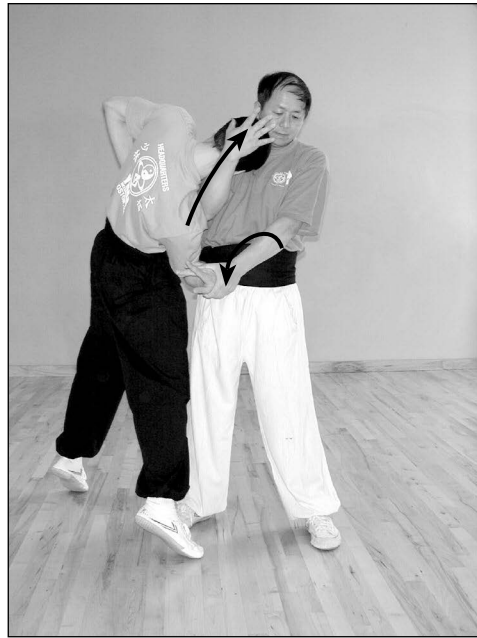


FIGURE 3-99

push your elbow toward him to change the angle of his grabbing while using your left hand to grab his right hand (Figure 3-98). Next, continue twisting his right wrist and push it down until his forearm is horizontal, while using your right hand to lock his head and push it toward you to increase the twisting pressure (Figure 3-99).

### ***E. Dividing Method (Fen Cha Fa, 分叉法)***

Dividing Method is a technique to divide the muscles or to tear the muscles apart and consequently cause pain. Basically, whenever you have a chance you can simply grab any two of your opponent's fingers with your two hands and split them apart.

#### ***Technique #1: Upper Hook Dividing (Shang Diao Fen, 上刁分)***

Whenever you have a chance to grab the opponent's last two fingers, immediately circle them to your front while using your left hand to generate good leverage for the fingers' dividing (Figure 3-100). Next, use your left hand to pull his elbow in to the inner side of your right elbow, bending his last two fingers downward to create the pain and lock (Figure 3-101). Your left hand can be either placed on the side of his forearm (Figure 3-102) or underneath his elbow (Figure 3-103) to create better leverage for locking. To prevent his hand from turning and escaping, you should keep your index finger upward to stabilize the orientation of his hand (Figure 3-104).





FIGURE 3-100

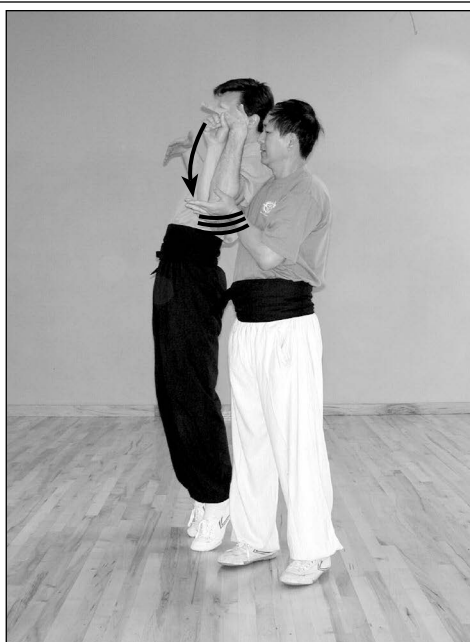


FIGURE 3-101

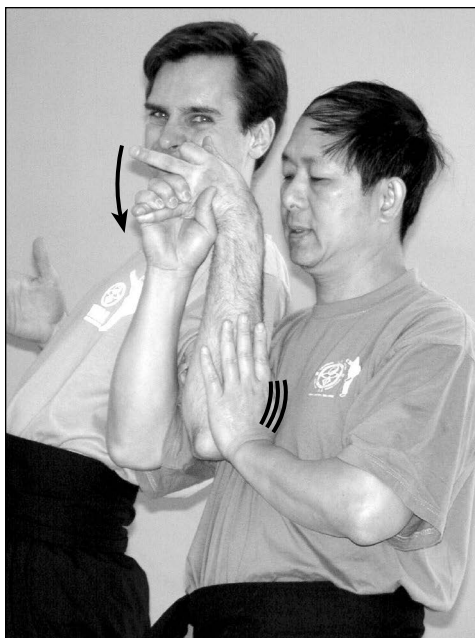


FIGURE 3-102



FIGURE 3-103

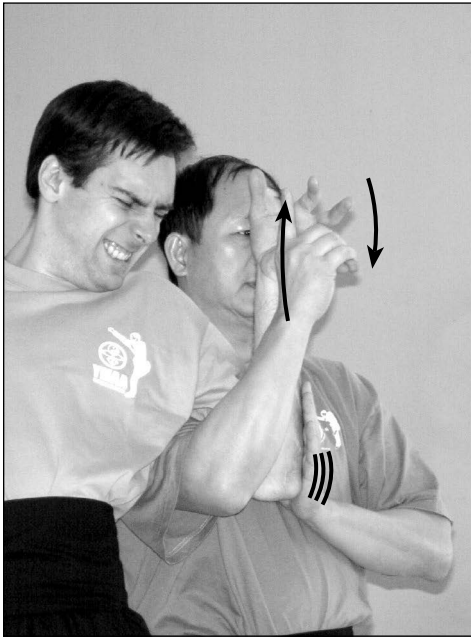


FIGURE 3-104

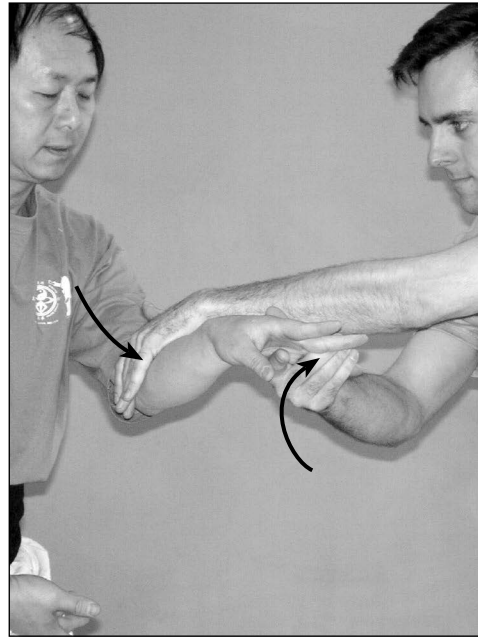


FIGURE 3-105

**Principle:**

Dividing the muscle/tendon between the ring and middle fingers. If you use your left hand to lift his elbow upward, you also cause the shoulder muscles/tendons and ligaments to divide.

**Escape and Counter:**

Once you have sensed that your fingers have been grabbed, you should rotate your wrist and close your fingers, and at the same time pull your elbow in and use the other hand to push away the hand which is grabbing you. To counter, once you have sensed your opponent using his right hand to grab your last two fingers and his left hand has grabbed your forearm (Figure 3-105), immediately bend your elbow toward him while using your right hand to grab his left hand (Figure 3-106). Continue twisting his wrist and at the same time use your left hand to push his head forward to create leverage for his arm's locking (Figure 3-107).

**Technique #2: Lower Hook Dividing (Xia Diao Fen, 下刁分)**

Like the previous technique, whenever you have a chance to grab the opponent's last two fingers with your left hand, immediately pull his arm down to keep it straight and use your right hand to grab his right forearm to stabilize the grabbing (Figure 3-108). Then, cross your elbow above his elbow while moving your right hand to his right hand (Figure 3-109). Finally, bend your left knee down while pulling your left hand up and

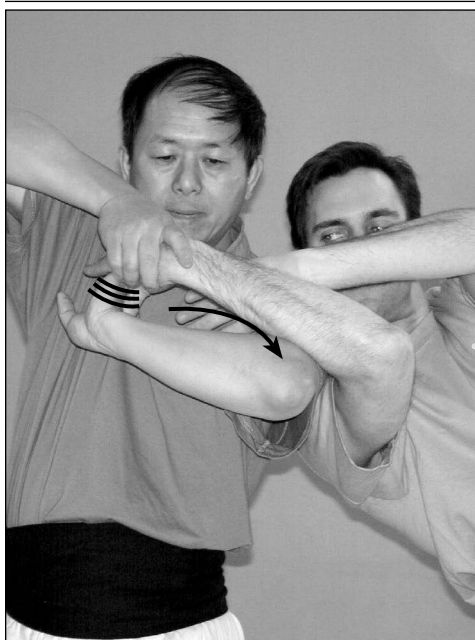


FIGURE 3-106



FIGURE 3-107

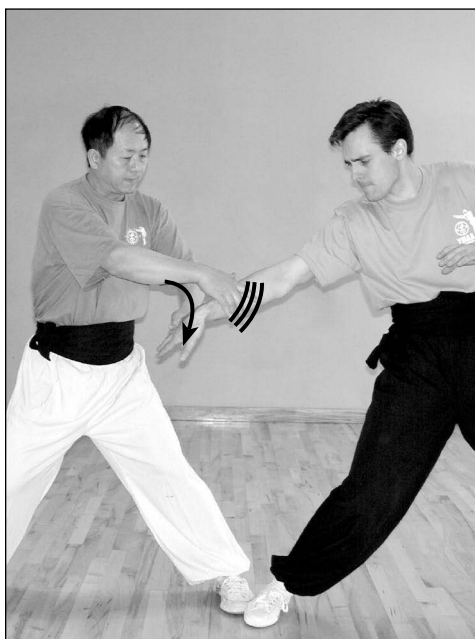


FIGURE 3-108

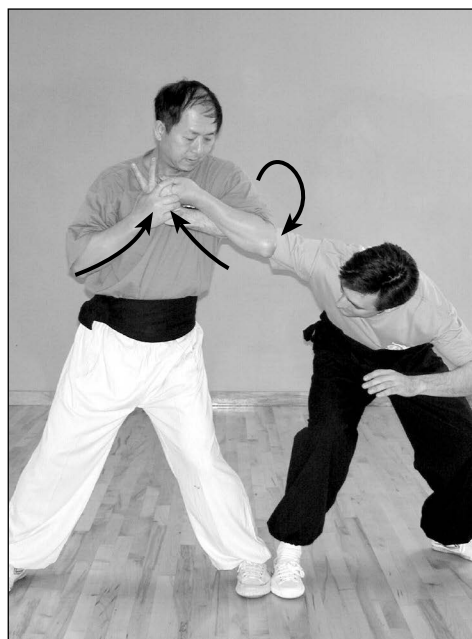


FIGURE 3-109



FIGURE 3-110

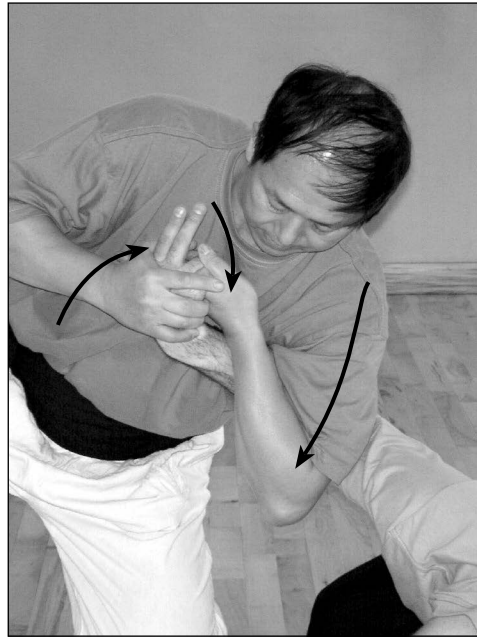


FIGURE 3-111

pressing your left shoulder down (Figure 3-110). You should also use your right hand to push the opponent's hand up to cause pain in his wrist (Figure 3-111). This will bring him to his knees on the floor.

**Principle:**

Dividing the muscle/tendon for the fingers and wrist and misplacing the bone for the elbow. This technique is a mixture of finger and wrist Chin Na. The finger control separates the muscles while the wrist control twists the muscles.

**Escape and Counter:**

Once you have sensed that your right last two fingers are being grabbed (Figure 3-112), immediately bend your elbow while using your left hand to stop the opponent's left elbow from crossing over your right elbow (Figure 3-113). Free your right hand and circle it into the opponent's elbow area (Figure 3-114). Finally, use the leverage of your right arm and left hand to lift him up until his heels are off the ground (Figure 3-115).

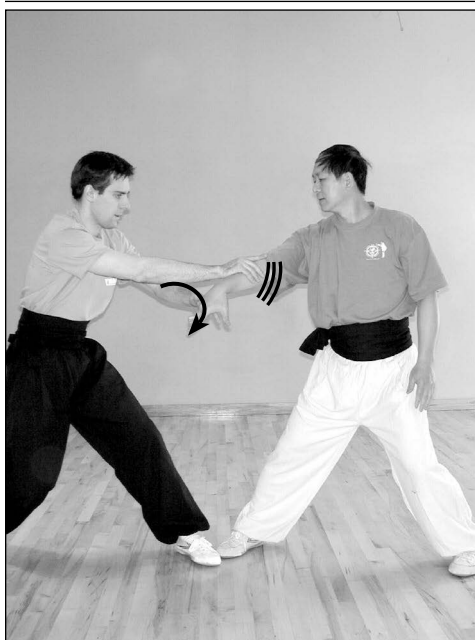


FIGURE 3-112



FIGURE 3-113



FIGURE 3-114



FIGURE 3-115



FIGURE 3-116



FIGURE 3-117

### *Technique #3: Small Wrap Finger (Xiao Chan Zhi, 小缠指)*

When your opponent's right hand grabs your right wrist (Figure 3-116), immediately circle your right hand over his right wrist to trap his wrist, while using your left hand to lock his pinky (Figure 3-117). Finally, press his right wrist down while using your left hand to push his pinky against his wrist (Figure 3-118). In order to create a more effective leverage, you should also use your left index finger to press the base joint of his pinky (Figure 3-119). This will enhance the pain for his pinky's splitting.

#### **Principle:**

Dividing the muscle/tendon. This is a very quick and effective technique to use whenever your opponent touches your wrist or arm with his fingers. This technique is similar to the wrist Chin Na called Small Wrap Hand. The difference is that this technique controls a finger while the other controls the wrist. This means that when you control your opponent, the pain is generated from his finger instead of his wrist.

#### **Escape and Counter:**

To escape, pull your hand back before it is locked in place. Use your other hand to push his left hand away to prevent him from locking your pinky. Distracting his attention can also be effective. To counter, once you have sensed that your opponent intends to trap your right wrist with his right hand (Figure 3-120), immediately raise up your elbow toward him while using your left hand to grab his right hand (Figure 3-121).



FIGURE 3-118

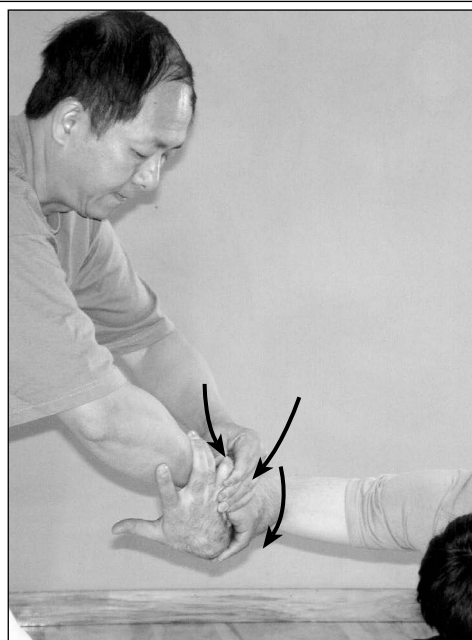


FIGURE 3-119

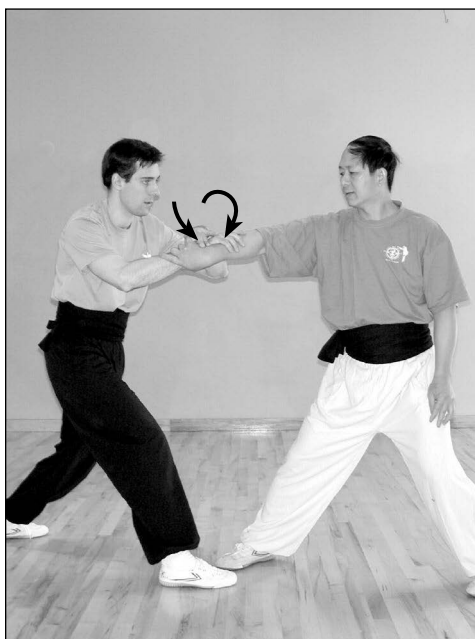


FIGURE 3-120



FIGURE 3-121



FIGURE 3-122

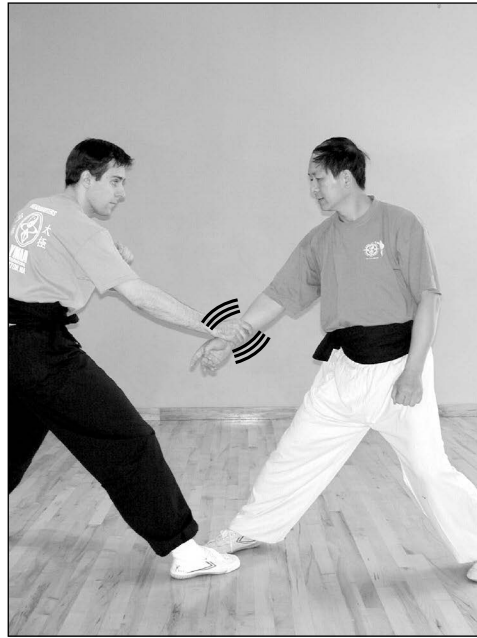


FIGURE 3-123

Then, circle your right elbow to the right-hand side of his elbow and press the elbow upward while pressing his wrist downward with both of your hands (Figure 3-122).

*Technique #4: Double Fingers Split (Shuang Fen Zhi, 雙分指)*

When your opponent grabs your right wrist with his right hand (Figure 3-123), immediately move your elbow toward him while using your left hand to grab his right thumb (Figure 3-124). Finally, use both of your hands to split his pinky and thumb apart from his other fingers (Figure 3-125). In order to generate good leverage to lock his thumb, you should use your thumb and index finger to bend his thumb and twist it (Figure 3-126).

**Principle:**

Dividing the muscle/tendon and misplacing the bone.

**Escape and Counter:**

To escape, since your opponent has to use both hands to grab your fingers, you can simply use your other hand to punch him or use your leg to kick him, and immediately pull your grabbed hand back. To counter, once your hand senses your opponent's control by moving his elbow toward you, immediately use your left hand to push his elbow forward while moving your right hand down (Figure 3-127). Continue your circling and readjust your stance to lock him down to the ground (Figure 3-128).



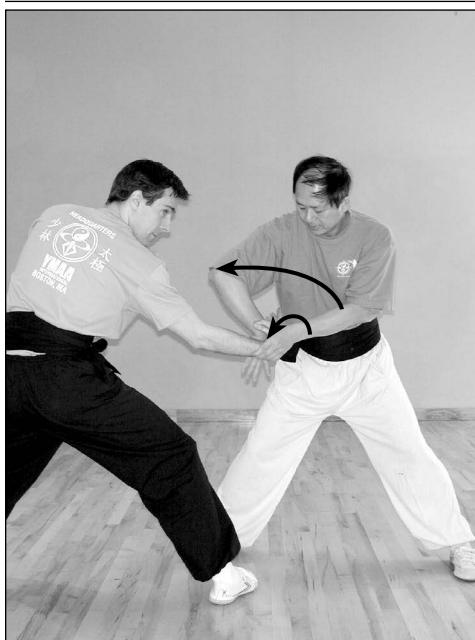


FIGURE 3-124

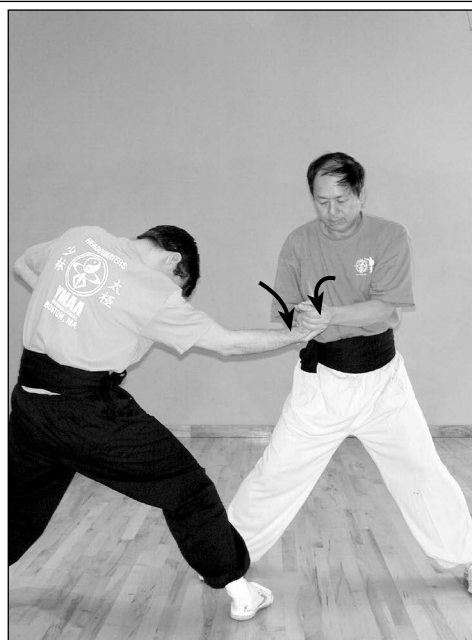


FIGURE 3-125

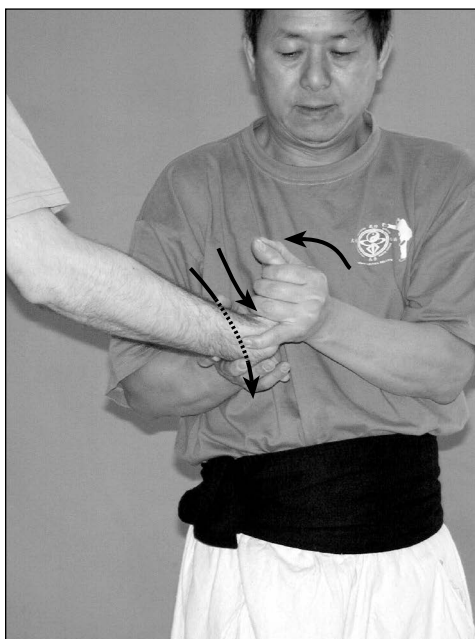


FIGURE 3-126



FIGURE 3-127



FIGURE 3-128

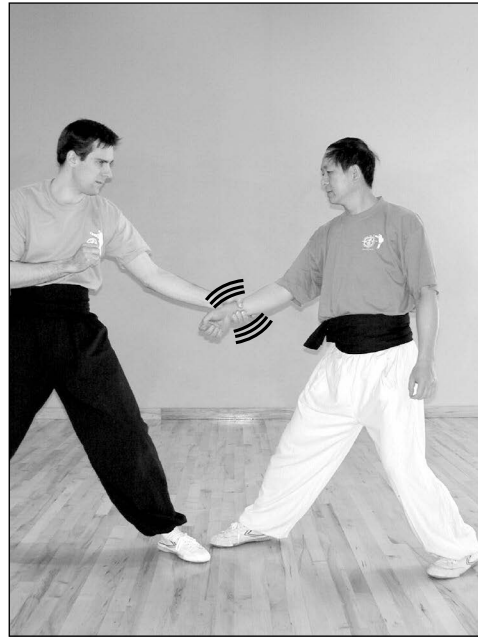


FIGURE 3-129

### ***F. Lock Tightly Method (Jin Suo Fa, 緊鎖法)***

The Lock Tightly Method is an effective way to control an opponent and take him with you. Policemen can use it to control criminals without using handcuffs.

#### ***Technique #1: Control the Dragon's Head (Kou Long Tou, 扣龍頭)***

If your opponent grabs your right wrist with his left hand (Figure 3-129), bend your elbow and pull your hand in, and at the same time use your left hand to pull his thumb and forearm together (Figure 3-130). Finally, squeeze his thumb and forearm while bending his elbow down (Figure 3-131). In order to stabilize the locking, you should use your right hand to hold his forearm (Figure 3-132).

#### **Principle:**

Dividing the muscle/tendon and misplacing the bone.

#### **Escape and Counter:**

Before you are completely controlled, you must use your other hand to stop your opponent from controlling your thumb and forearm. Alternatively, you can use your other hand to punch him or use a leg to kick him and at the same time pull your hand back. To counter, when you grab your opponent's left wrist with your right hand (Figure 3-133) and your opponent tries to lock your thumb and forearm, immediately raise up



FIGURE 3-130



FIGURE 3-131

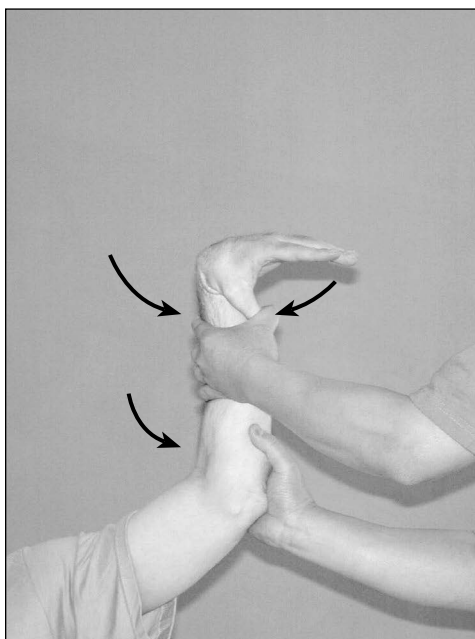


FIGURE 3-132



FIGURE 3-133



FIGURE 3-134



FIGURE 3-135

your elbow and use your left hand to grab his left hand (Figure 3-134). Next, cross your elbow over his forearm (Figure 3-135) and then use the leverage of your right elbow and left hand's upward pressing to lock him down to the floor (Figures 3-136 and 3-137).

*Technique #2: Control the Dragon's Tail*  
(*Kou Long Wei*, 扣龍尾)

When your opponent uses his right hand to grab your left wrist (Figure 3-138), immediately sink your left elbow while raising up your left wrist to escape from his grabbing (Figure 3-139). While you are doing so, you also use your right hand to grab his pinky (Figure 3-140) and bend it backward so your right hand is able to squeeze his pinky and

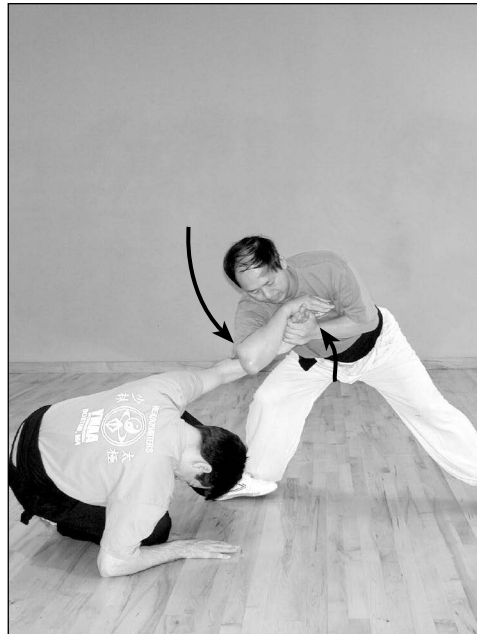


FIGURE 3-136



FIGURE 3-137

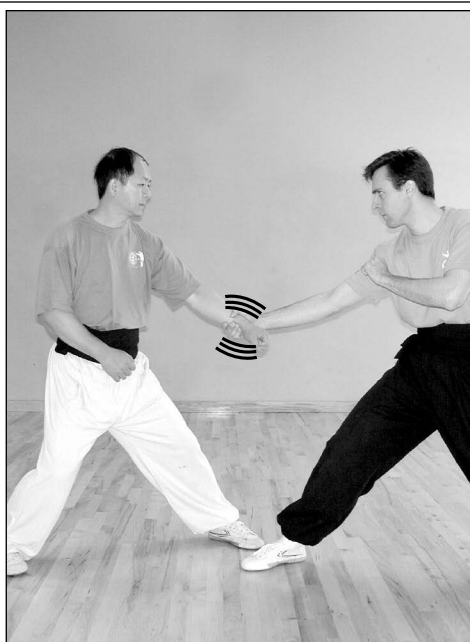


FIGURE 3-138



FIGURE 3-139

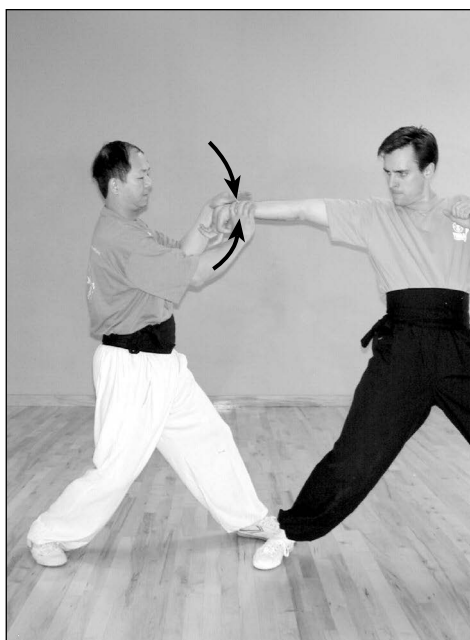


FIGURE 3-140

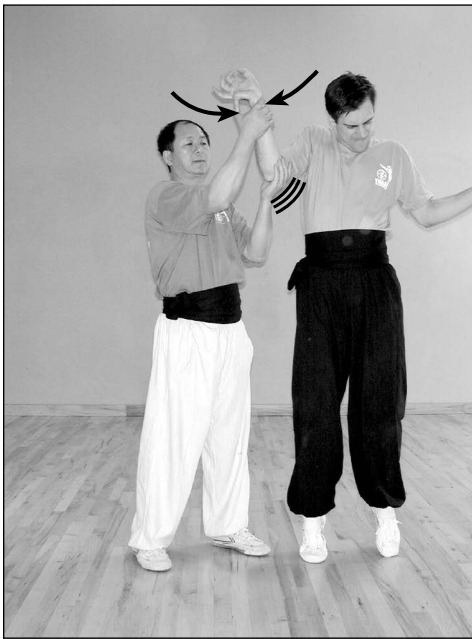


FIGURE 3-141

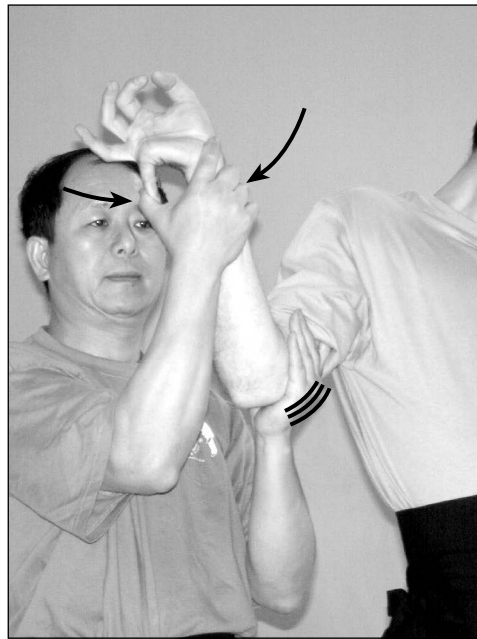


FIGURE 3-142

forearm together (Figure 3-141). Finally, increase the squeezing pressure while using your left hand to stabilize the locking (Figure 3-142). You should generate enough pressure so his heels are off the ground.

**Principle:**

Misplacing the bone.

**Escape and Counter:**

To counter, once your opponent has escaped from your right hand's grabbing and tries to lock your pinky (Figure 3-143), immediately turn your body to your right and rotate your palm until it faces downward while using your left hand to grab his right wrist (Figure 3-144). Finally, quickly step to his back and use both of your hands to pull down his wrist to lock him up (Figure 3-145). To make this locking effective, you should keep a 90 degree angle for his elbow.

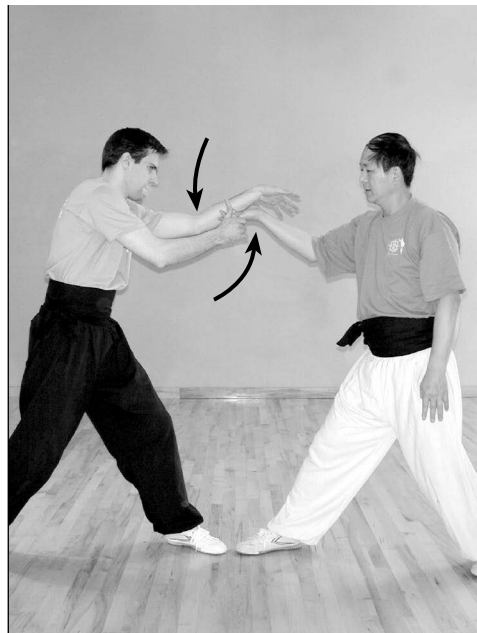


FIGURE 3-143

**Technique #3: Up Hook Finger (Shang Diao Zhi, 上刁指)**

Whenever you have a chance to use your hand to lock your opponent's pinky

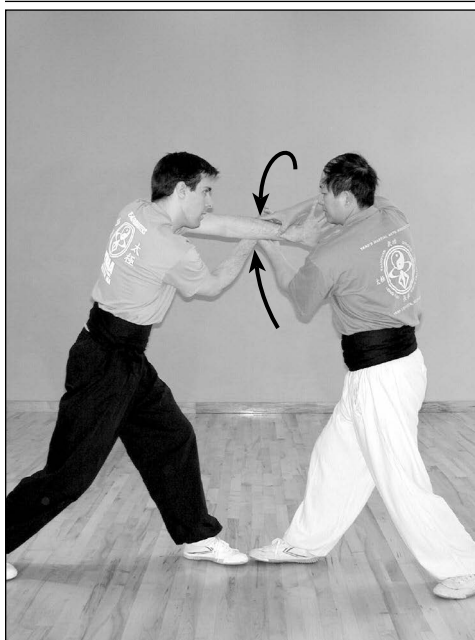


FIGURE 3-144

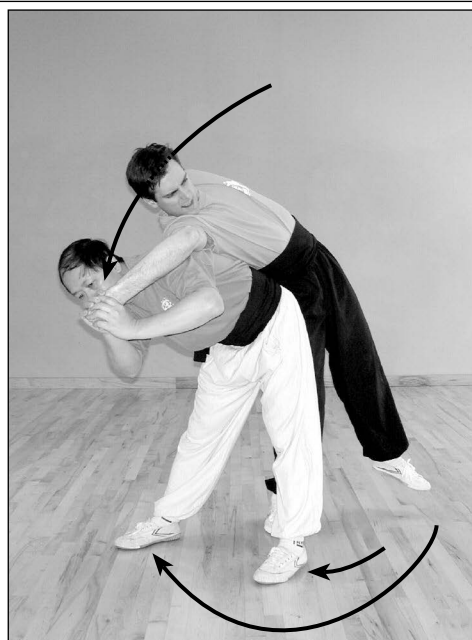


FIGURE 3-145

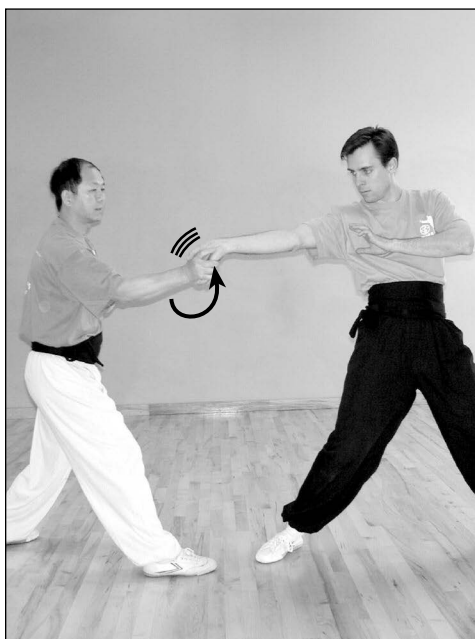


FIGURE 3-146

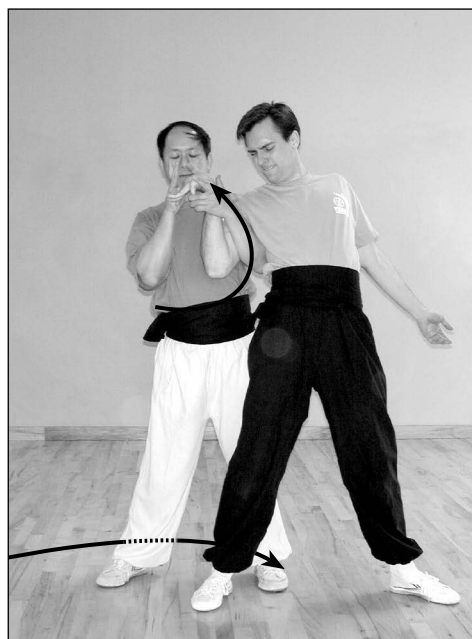


FIGURE 3-147

(Figure 3-146), immediately step your left leg behind his right leg while using your left hand to bend his right elbow and place it over your left elbow (Figure 3-147). Finally, use your left hand to squeeze his pinky and forearm together while using your left hand

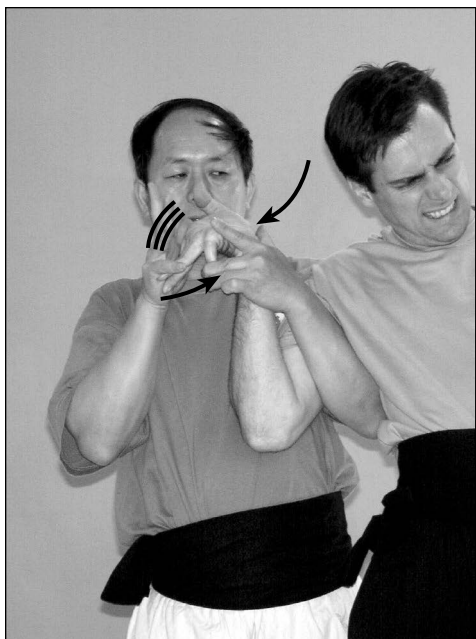


FIGURE 3-148



FIGURE 3-149

to stabilize his hand's orientation (Figure 3-148).

**Principle:**

Misplacing the bone.

**Escape and Counter:**

To counter, when your opponent intends to use his left hand to lock your right elbow, immediately use your left hand to grab his left hand or wrist while pulling your right hand backward (Figure 3-149). Next, use your right elbow to push your opponent's left elbow upward while pulling his left wrist downward (Figure 3-150). Finally, bend your body forward to lock him in place (Figure 3-151). You should keep his elbow area at a 90 degree angle so the lock can be effective.





FIGURE 3-150



FIGURE 3-151



# Wrist Chin Na 腕擒拿

## 4-1. INTRODUCTION 介紹

You will usually need to use more power for a wrist Chin Na than for a finger Chin Na simply because the wrist is stronger than the fingers. However, you still should not need to use more than one half of the strength of your opponent. If you need more strength than this your technique is probably wrong. Chinese Chin Na uses a great many wrist Chin Na techniques. This is because the wrist is usually easy to reach, and once a wrist Chin Na is applied, it is very hard to escape. Very often a finger Chin Na is used at the same time to double the control of the opponent. As mentioned, when a wrist Chin Na is used together with a finger Chin Na, it is called Small Circle (Xiao Quan, 小圈). However, when a wrist Chin Na is used together with an elbow control, it is called Medium Circle (Zhong Quan, 中圈).

Before you learn wrist Chin Na, you should study the structure of the wrist so that you will know how wrist Chin Na works. The wrist is made up of eight bones, which are held together with and covered by ligaments (Figure 4-1). Passing over the bones and ligaments are many different tendons that connect the muscles of the arm and hand. Then there is a retinaculum that surrounds and covers the ligaments and tendons of the wrist to enhance the strength of the wrist (Figure 4-2). Because of the way the wrist is constructed, it is very hard to use misplacing the bone Chin Na. However, dividing the muscle/tendon techniques can work very well. Since the wrist area is covered with many tendons, ligaments, and the retinaculum, any time you bend or twist it to an abnormal angle you can easily tear the fibers and cause pain.

For generations, teachers have passed down four words to help students catch the keys to wrist Chin Na: wrap (Chan, 纏), press (Ya, 壓), twist (Niu, 扭), and bend (Zhuan, 轉). Once you learn the techniques right, you will find you need little strength to apply wrist Chin Na. If you do not catch the tricks, you will need to use a lot of power, and you will also be in danger of your opponent escaping and counterattacking. These four key words are usually trained by watching first, then feeling and experiencing, and then by accumulating experience. If you can grasp these tricks, you can say that you have learned the keys to wrist Chin Na control. All of the following techniques involve mixtures of these key words.

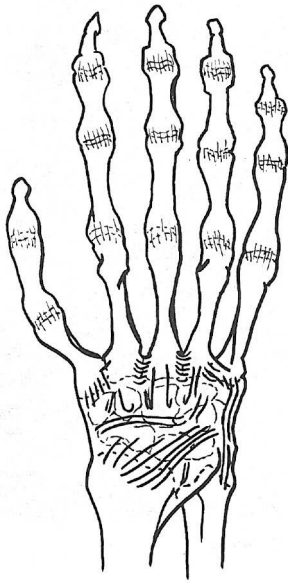


FIGURE 4-1

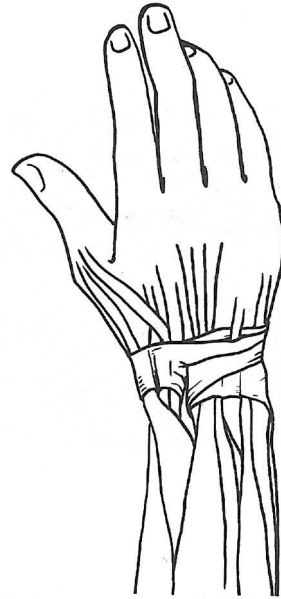


FIGURE 4-2

## 4-2. WRIST CHIN NA TECHNIQUES 腕擒拿術

### A. Wrapping Method (Chan Fa, 纏法)

#### *Technique #1: Small Wrap Hand-1 (Xiao Chan Shou-1, 小纏手一)*

This technique is very common and is trained in almost every Chinese martial style, although there are slight differences in applications. We will show here the technique as done by the Crane style, which the author considers to be the most effective. When someone grabs your right wrist or right forearm with his right hand (Figure 4-3), cover his hand with your left hand, and turn your body to the right while dropping your elbow downward to keep your forearm upright with the palm facing you. This will keep your opponent's left hand from reaching you and also set up a good angle for locking (Figure 4-4). When you are doing so, you should make sure to lock the last joint of his index finger with your thumb and push it toward your wrist (Figure 4-5). This lock will prevent him from opening his hand and escaping. Then turn your hand forward and wrap it over his wrist and push downward with your finger pointing downward while stepping your right leg back (Figure 4-6). This is a form of Crane Wing Dropping (Luo Chi, 落翅) as trained by the Crane style. Remember, do not push your hand to your right, otherwise you will lose the correct angle so that you are controlling the wrong



FIGURE 4-3

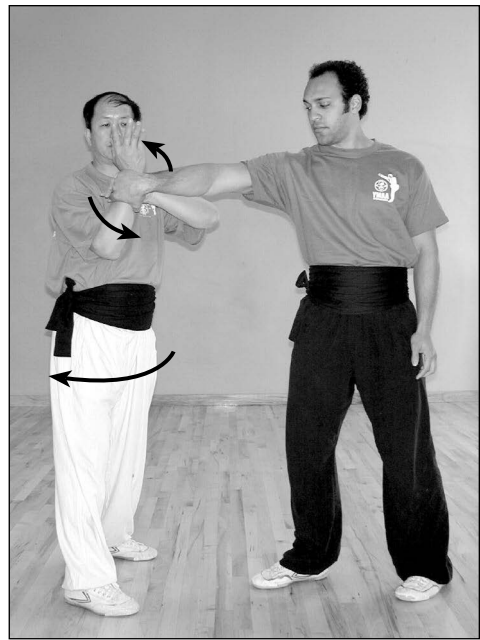


FIGURE 4-4

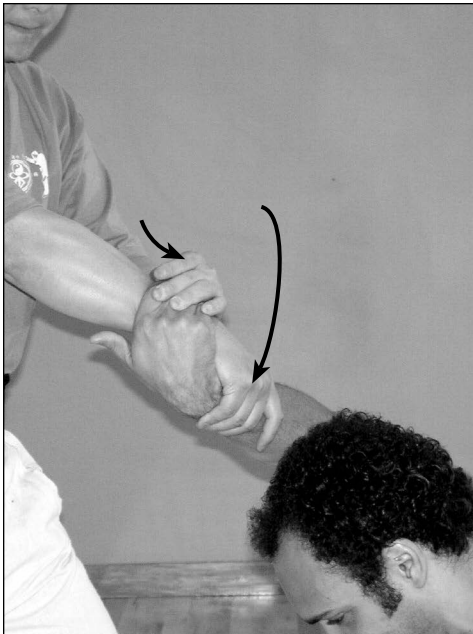


FIGURE 4-5

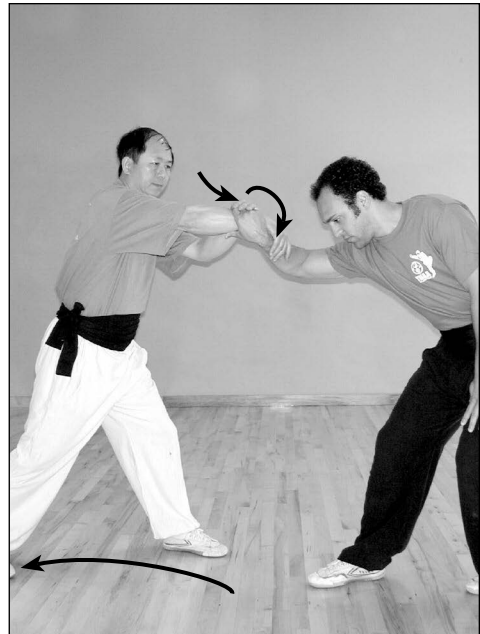


FIGURE 4-6

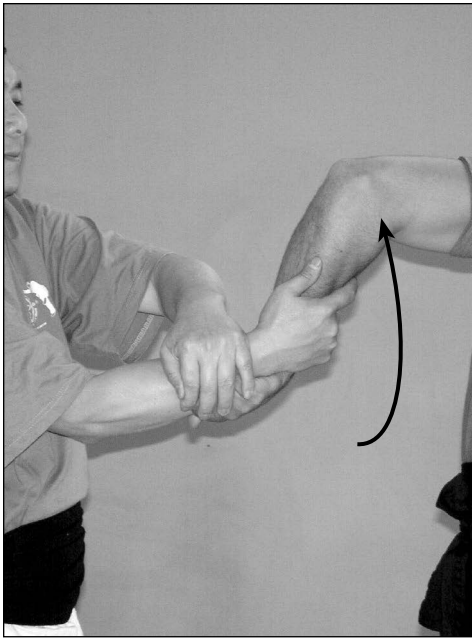


FIGURE 4-7

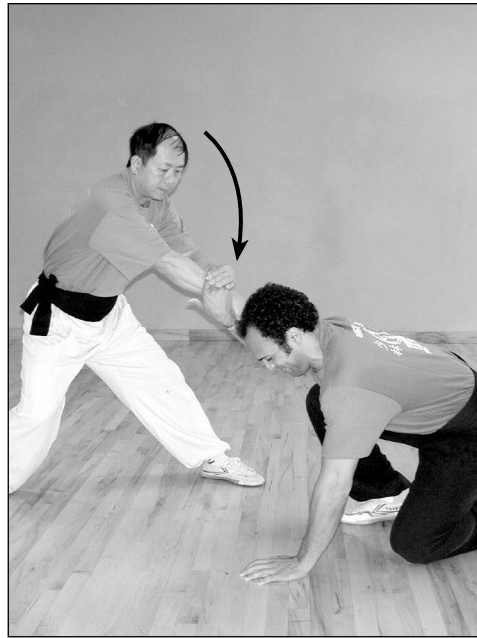


FIGURE 4-8

muscles, and your opponent will be able to lift up his elbow, turn and hit you with his left elbow (Figure 4-7). For a complete control, you must press your hand down until his elbow touches the floor (Figure 4-8), so he will not be able to resist and counterattack. You should also remember that if your opponent is able to lower his elbow, then he can change the tendons and angle of your locking and escape (Figure 4-9). To control the angle efficiently, you must learn how to use the middle, ring, and small fingers to wrap his wrist and control the angle. These three fingers are just like a steering wheel of a car, to control the situation of the technique.

### **Principle:**

**Dividing the muscle/tendon.** In this technique, you first wrap your opponent's hand and wrist to prevent him from escaping. Then you rotate to the correct angle to twist his wrist muscles and tendons, and finally press down with your fingers pointing downward to bend his muscles and tendons and control him completely.

### **Escape and Counter:**

In order to prevent your opponent from wrapping his hand around your wrist, simply push his grabbing hand to your right. This will stop him from wrapping further. There are at least five ways to counterattack against this technique. Here we will demonstrate the easiest and best way. When your opponent has wrapped his hand around your wrist (Figure 4-10), immediately lift up your right elbow and circle it over the opponent's right elbow, while using your left hand to grab his right hand and twist it (Figure 4-11). Finally, use your elbow to push his elbow upward while enhancing the twisting

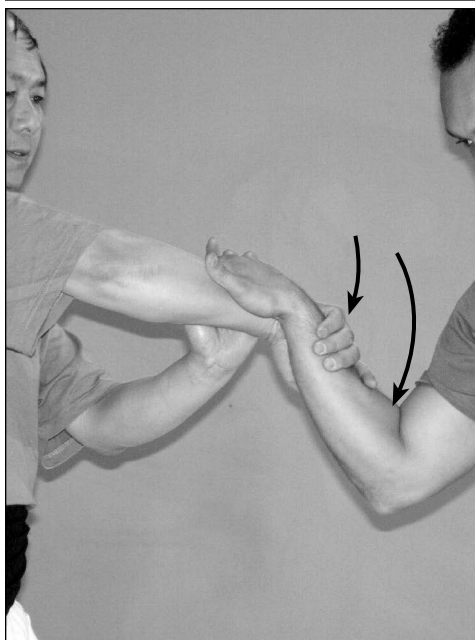


FIGURE 4-9

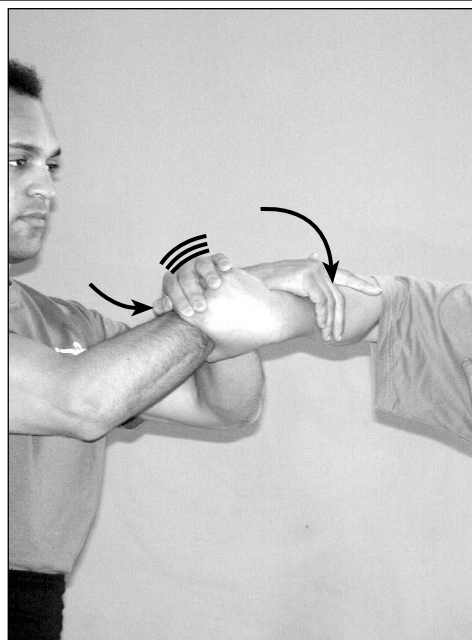


FIGURE 4-10



FIGURE 4-11



FIGURE 4-12

pressure on his wrist with both of your hands (Figure 4-12). Alternatively, you may simply use your right hand to push his head toward you while twisting your right wrist with



FIGURE 4-13



FIGURE 4-14

your left hand (Figure 4-13). However, if you have weak grabbing and twisting power, this technique will not be as effective.

*Technique #2: Small Wrap Hand-2 (Xiao Chan Shou-2, 小缠手二)*

This technique is very similar to the previous one and controls the same group of muscles with the same controlling angle. The difference in this technique is that you use it when your opponent uses his left hand to grab your right wrist (Figure 4-14). When this happens, cover his hand with your left hand and use your thumb to lock his index finger and push it toward your wrist (Figure 4-15). When you are doing so, you should turn your body to your left to set up a good angle for locking and also to prevent him from hitting you with his right hand. Next, wrap your right hand from the outside of his hand and press down (Figures 4-16 and 4-17). Remember: do not push to the side and allow your opponent to turn and attack you. Make sure you bring him down until his elbow touches the floor, and step your left leg back so you will be prepared for a killing kick if necessary.

**Principle:**

Dividing the muscle/tendon. Refer to previous technique.

**Escape and Counter:**

As with the previous technique, you can push your hand to the side to prevent his hand from wrapping yours. To counter, when your opponent intends to wrap around your wrist and control it (Figure 4-18), immediately raise up your left elbow while using





FIGURE 4-15



FIGURE 4-16

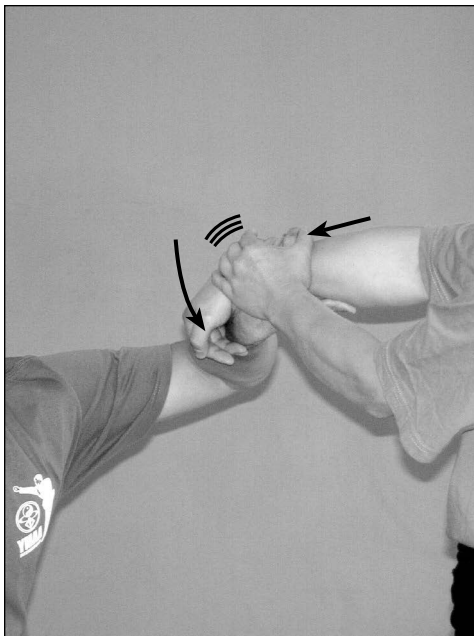


FIGURE 4-17

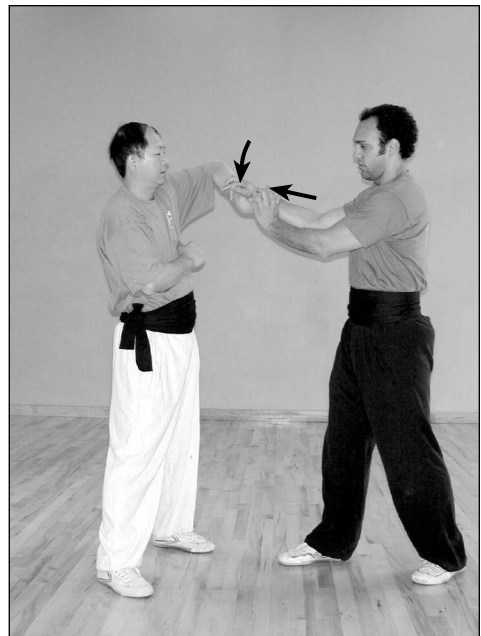


FIGURE 4-18

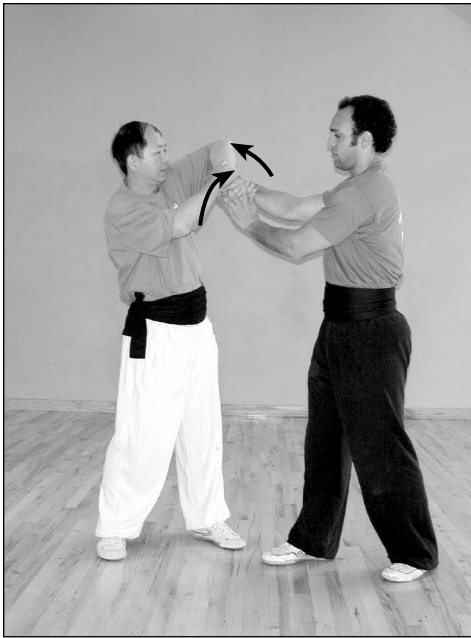


FIGURE 4-19

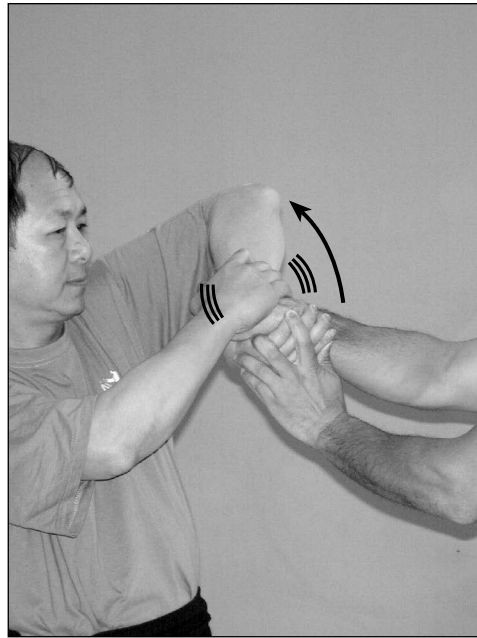


FIGURE 4-20

your right hand to grab his right hand (Figures 4-19 and 4-20). Next, circle your left elbow over his right elbow and use the leverage of your left elbow and right hand's twisting to control his right wrist (Figure 4-21).

### *Technique #3: Large Wrap Hand-1 (Da Chan Shou-1, 大纏手一)*

Large Wrap Hand uses the same principle as the two previous techniques, but the way you wrap is different. There are two techniques of Large Wrap Hand, one from White Crane and the other from Eagle style. We will introduce the White Crane technique here and the Eagle technique next.

When someone grabs your right wrist with his right hand (Figure 4-22), step your left leg forward as you drop your right elbow, raise your right hand in front of you, and at the same time move your left hand under his forearm to cover and wrap his right hand (Figure 4-23). Lock his right elbow with your left elbow to prevent him from elbowing you. As your left hand is wrapping his hand, raise your right hand and then

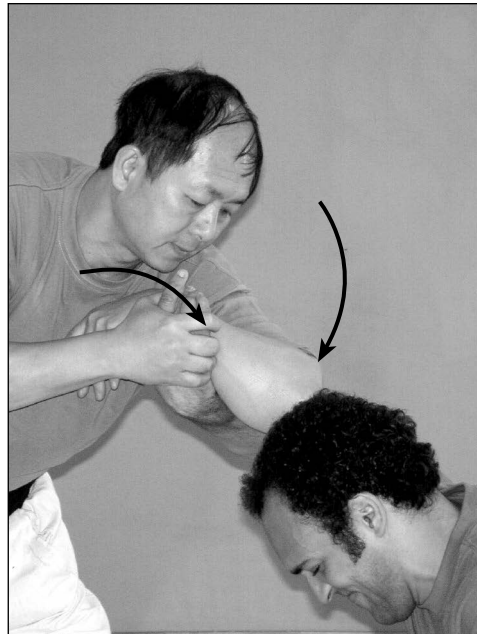


FIGURE 4-21

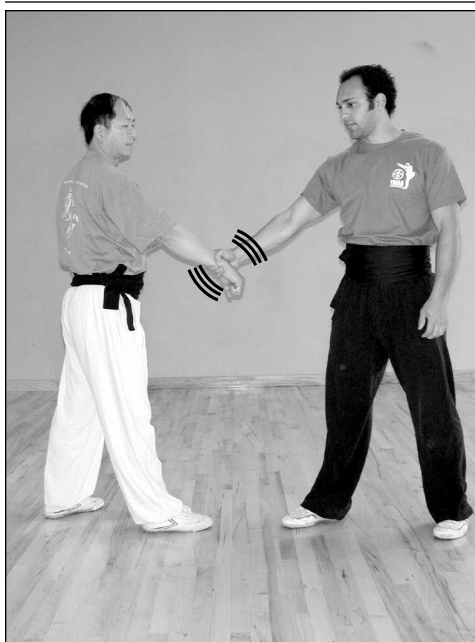


FIGURE 4-22

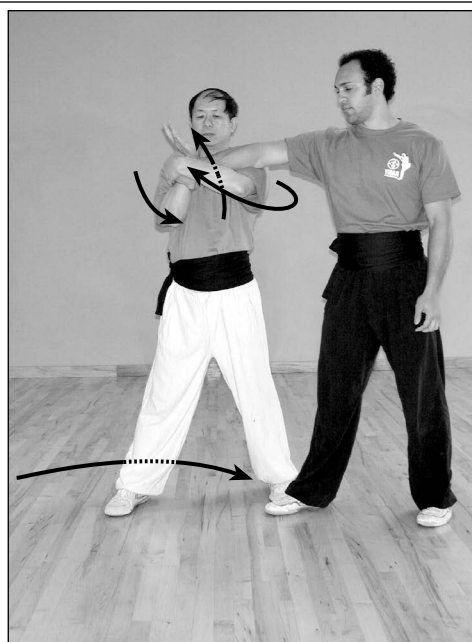


FIGURE 4-23

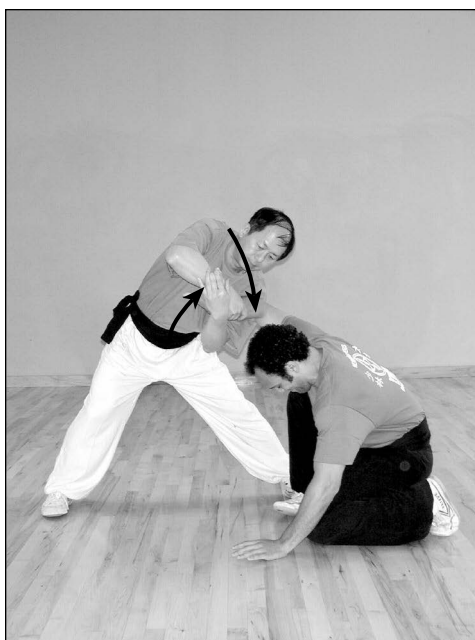


FIGURE 4-24



FIGURE 4-25

press down on his wrist with the same trick used in the two previous techniques (Figures 4-24 and 4-25). You should bow toward him and press down until his left hand touches the floor, otherwise he can still punch your face with it. Make sure to use the correct



FIGURE 4-26

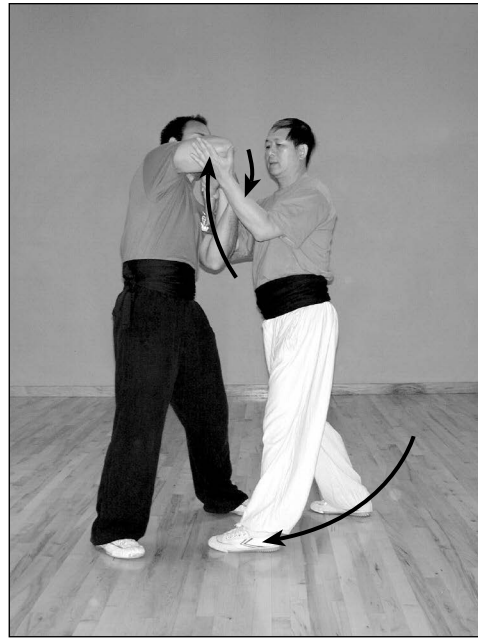


FIGURE 4-27

angle on his wrist, or he can turn and use his left elbow to strike you. If you find you have failed to control him, you can kick him with your right leg.

**Principle:**

Dividing the muscle/tendon. This technique is commonly used in close-range fighting. It is fast and your opponent will usually not sense your attempt as easily as in the two previous techniques.

**Escape and Counter:**

Whenever your hand is wrapped in this technique, it is pretty hard for you to pull it out. Fortunately, since you are close to your opponent, you can easily use your left hand to strike his face to force him to release your hand. To counter against this technique, once you have sensed that your opponent is using his two hands to control your wrist (Figure 4-26), immediately step your left leg forward while using your left hand to push his elbow upward (Figure 4-27). Then, step your right leg back and press his elbow down to the ground (Figure 4-28).

**Technique #4: Large Wrap Hand-2 (Da Chan Shou-2, 大纏手二)**

This Large Wrap Hand technique comes from the Eagle style. Again, when someone grabs your right wrist with his right hand, step your left leg forward as you drop your right elbow and raise your right hand in front of you, and at the same time move your left hand under his forearm (Figure 4-29). Next, cross your left hand over your right hand and wrap his right hand in place (Figure 4-30). To injure your opponent's

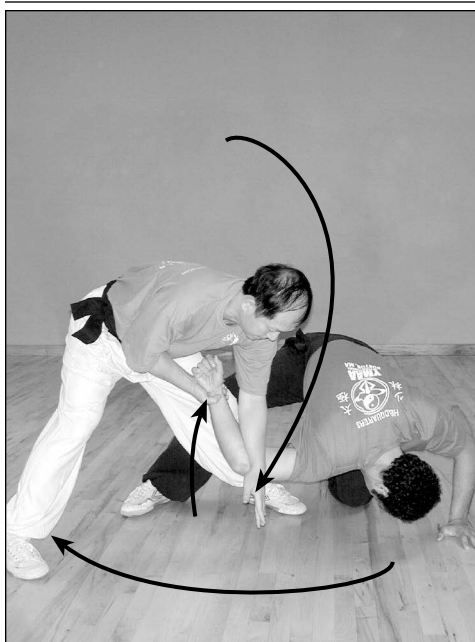


FIGURE 4-28

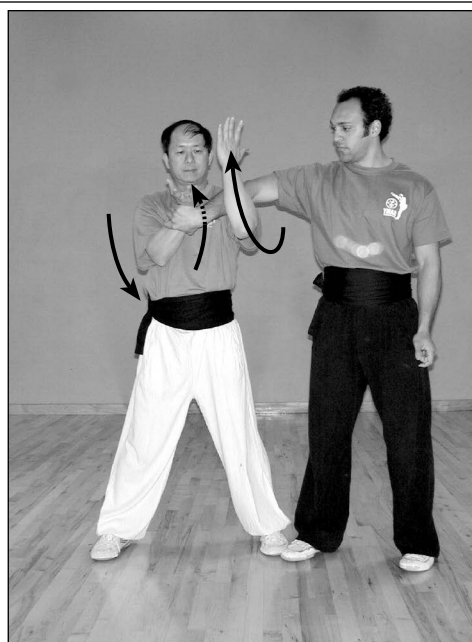


FIGURE 4-29

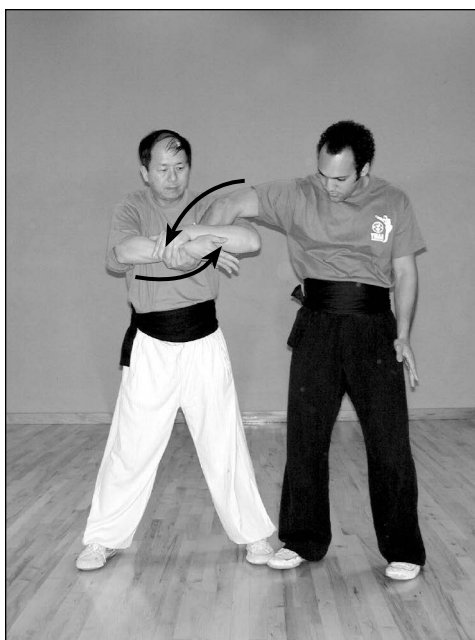


FIGURE 4-30

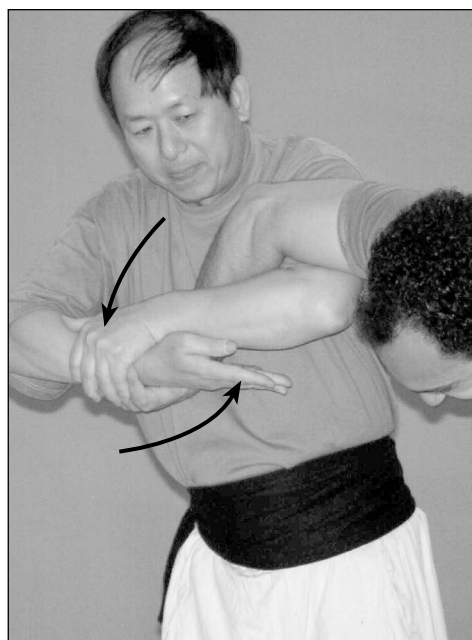


FIGURE 4-31

wrist, simply turn your body to your left while swinging your right hand to your left to generate pain on his wrist (Figure 4-31). If you wish to lock him, simply change the



FIGURE 4-32



FIGURE 4-33

angle, pressing downward to lock him down (Figures 4-32 and 4-33).

**Principle:**

Dividing the muscle/tendon. Refer to the previous technique.

**Escape and Counter:**

To counter against this technique, once you have sensed that your opponent is using his two hands to control your wrist, immediately use your left hand to grab his right hand (Figure 4-34). Next, twist his right wrist with your left hand (Figure 4-35) and use your right hand to push his head forward to lock his right arm (Figure 4-36). Again, though this counter is fast, you need some strength in your left hand to twist his right wrist. If your left hand is weak, the technique will not be effective.



FIGURE 4-34

**Technique #5: Back Wrap Hand**  
(*Fan Chan Shou*, 反纏手)

The same muscles are controlled by this technique as by the previous four, only now the wrist is controlled by lifting instead of pressing down. When your opponent grabs



FIGURE 4-35



FIGURE 4-36



FIGURE 4-37

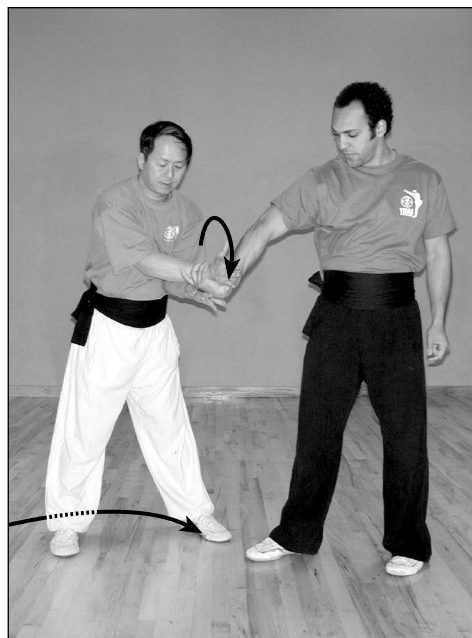


FIGURE 4-38

your right wrist with his right hand (Figure 4-37), step your left leg to his right side as you circle your right hand clockwise to weaken his grip (Figure 4-38). Your right hand grasps the side of his wrist as your left hand grasps his hand. Your palm is on the back



FIGURE 4-39

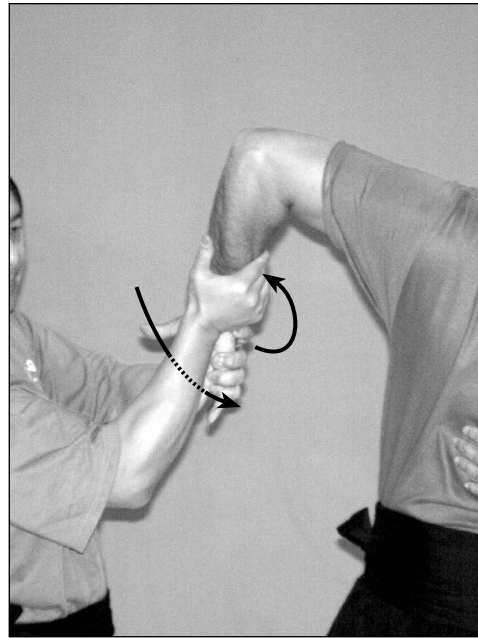


FIGURE 4-40

of his hand, with your fingers grasping the edge of his hand (Figure 4-39). Your left hand twists his wrist counterclockwise and bends the hand toward him, and your right hand pushes upward (Figure 4-40). As you are doing this, you should re-position yourself behind him (Figure 4-41). Remember that you must lift him up until his heels leave the floor, otherwise he is not completely controlled and can kick you.

**Principle:**

Dividing the muscle/tendon. This technique can cause extreme pain. If you want to cause more pain, grab his pinky instead of his palm with your left hand. This technique is considered one of the most difficult techniques in White Crane Chin Na, simply because it is hard to set up a correct angle for controlling.

**Escape and Counter:**

Your first reaction against this technique is to pull your elbow in and punch his face with your left hand. To counterattack, when your opponent wraps his right hand around your wrist (Figure 4-42), grab his right hand with your left hand and circle your right elbow over his right elbow (Figure 4-43). While you are doing so, you should also use your left hand to twist his right wrist (Figure 4-44). Next, step your left leg behind him while



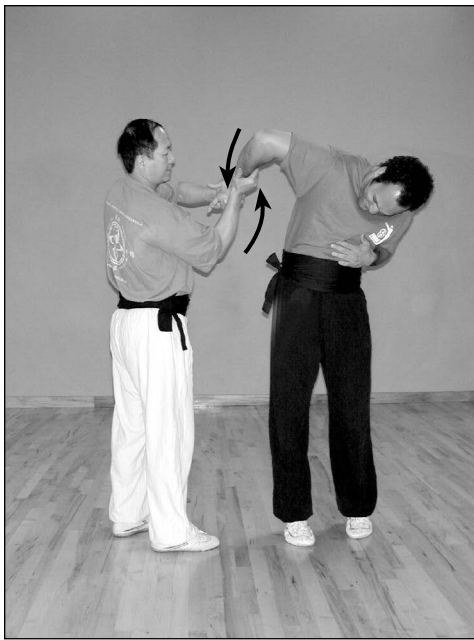


FIGURE 4-41

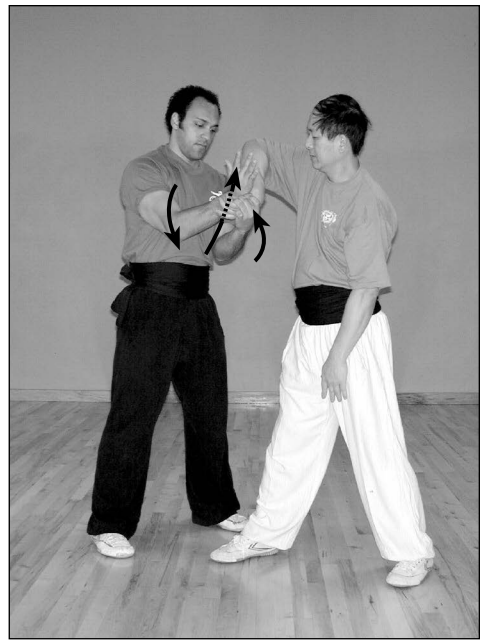


FIGURE 4-42

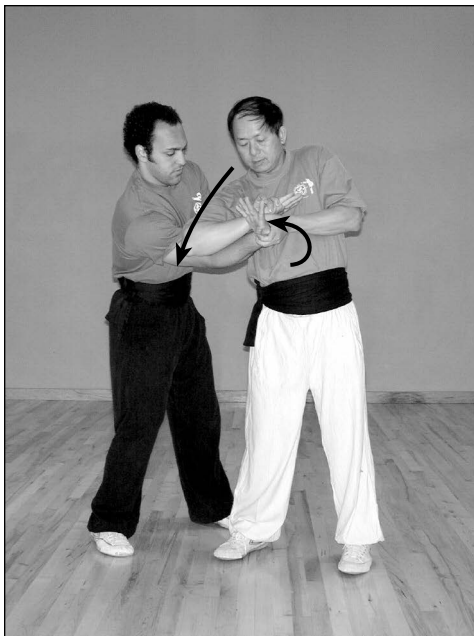


FIGURE 4-43

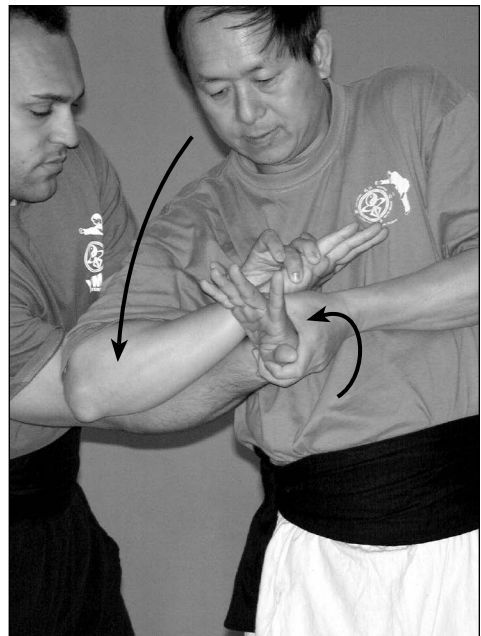


FIGURE 4-44

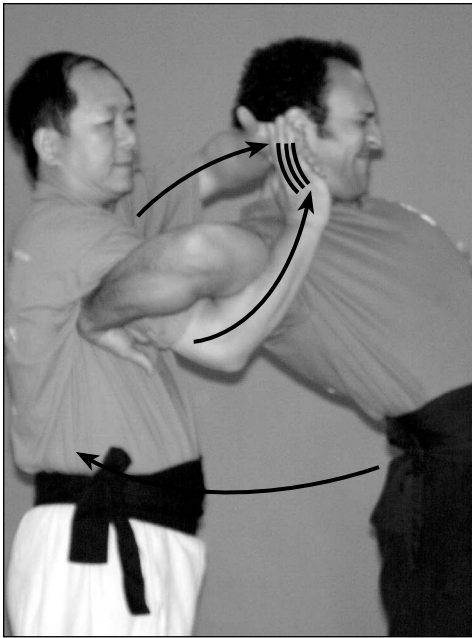


FIGURE 4-45

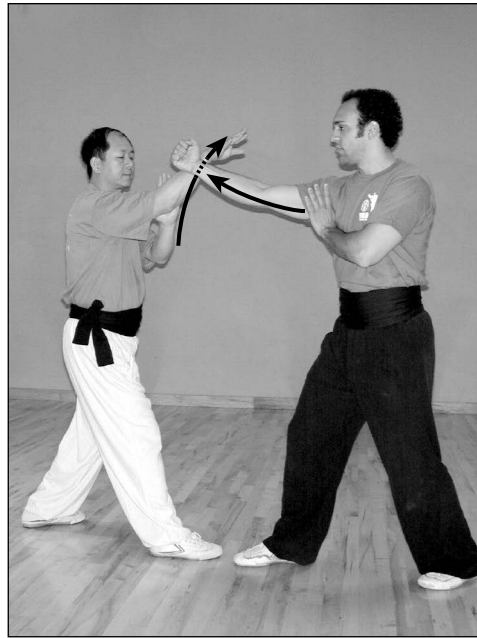


FIGURE 4-46

circling your right hand around his right, and lock him in place (Figure 4-45). To create better leverage for this locking, you should push your right hand against your left hand.

### **B. Wrist Press (Ya Wan, 壓腕)**

#### ***Technique #1: Forward Wrist Press (Qian Ya Wan, )***

Forward Press is a very common wrist Chin Na, and different approaches can lead to different techniques. When your opponent punches you with his right hand, you use your right hand to repel his punch (Figure 4-46). Next, step your left leg to the side of his right leg, while using your right hand to twist and bend his right wrist and your left hand to press his elbow downward (Figure 4-47). In order to create good leverage for the lock, his elbow should be lower than his wrist (Figure 4-48). This angle will create more pain in his wrist. In addition, you should also increase the pressure on his pinky side by twisting your hand.

#### **Principle:**

Dividing the muscle/tendon. Pressing his hand against his forearm will overextend his ligaments and tendons, tearing the fibers and causing intense pain. If you also twist his hand toward his pinky, you will focus more pressure on the tendons connecting to the pinky. However, sometimes you may encounter a person who has stretched a great deal and can easily touch his fingers to his arm. Against such a person, a wrist press is useless. If you have applied a wrist press on someone and suddenly find it isn't working, punch his face or switch to a finger or elbow control.

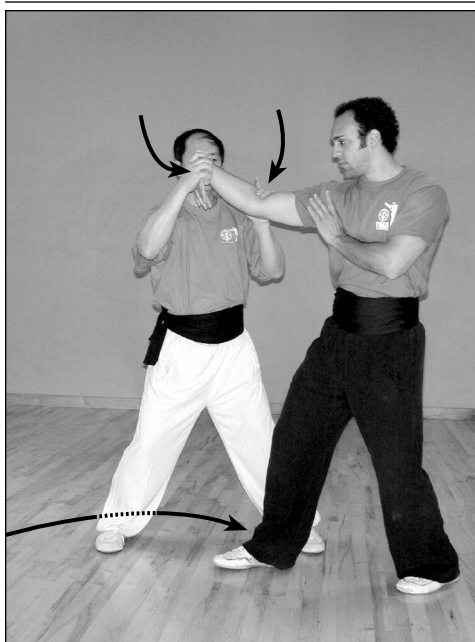


FIGURE 4-47



FIGURE 4-48

### **Escape and Counter:**

When your hand is grabbed, your first reaction should be to tense your wrist and arm and try to close your fingers as soon as possible. To counter, once you have sensed your opponent's intention (Figure 4-49), immediately straighten your hand upward while using your left hand to wrap his right

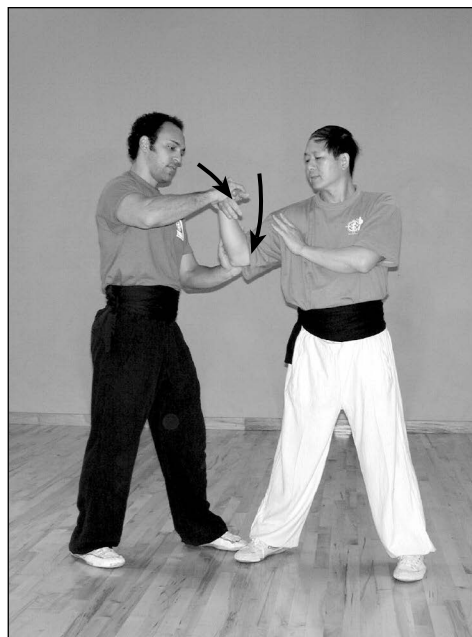


FIGURE 4-49

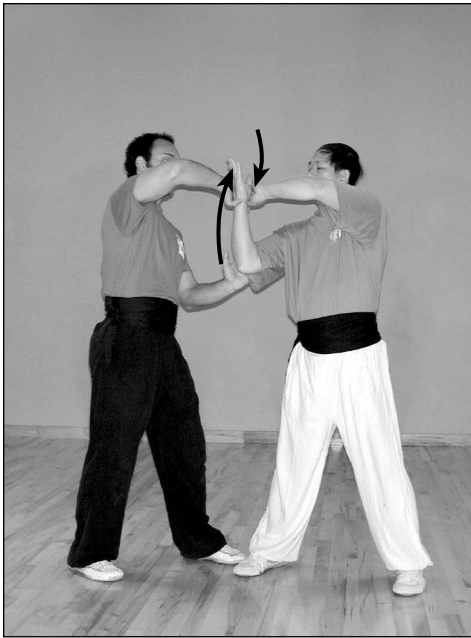


FIGURE 4-50

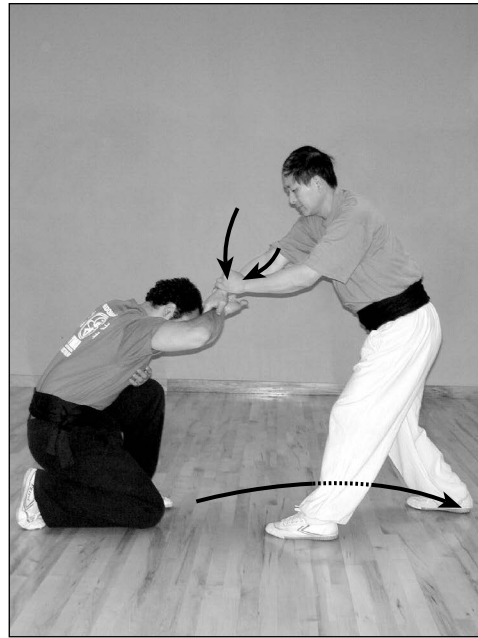


FIGURE 4-51

hand (Figure 4-50). Finally, step your right leg backward while pressing his wrist downward (Figure 4-51).

#### *Technique #2: Press the Wrist Up (Shang Ya Wan, 上壓腕)*

This technique is an alternative variation of the previous technique. The basic theory of control is the same, but the approach and the final lock are different. Again, in this technique, once you have repelled the opponent's right fist punch (Figure 4-52), immediately grab the opponent's right wrist with your right hand while using your left hand to control his elbow area. Instead of locking right in front of you, simply lift him upward until his heels are off the ground (Figure 4-53).

##### **Principle:**

Dividing the muscle/tendon. Refer to the previous technique. There is an advantage in this control as compared to the previous one. In this technique, your opponent cannot kick you with his legs. Again, if you also twist his wrist, the control can be more effective.

##### **Escape and Counter:**

When your hand is grabbed, your first reaction should be to tense your wrist and arm and to try to close your fingers as soon as possible. To counter, once you have sensed your opponent's control (Figure 4-54), immediately circle your right wrist around his wrist while using your left hand to control his right elbow area. Next, use the leverage created from your two hands to rotate his forearm backward (Figure 4-55).

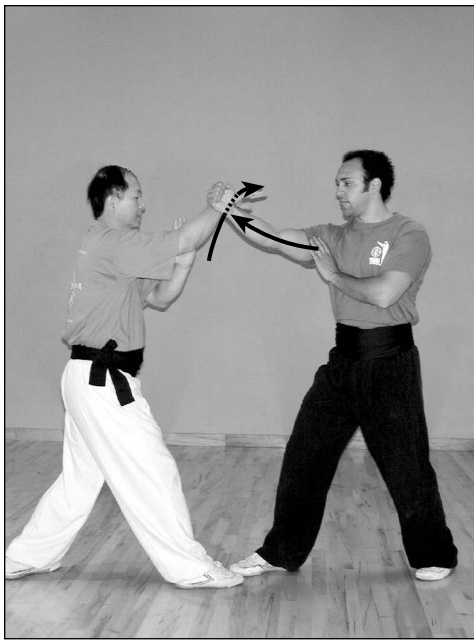


FIGURE 4-52

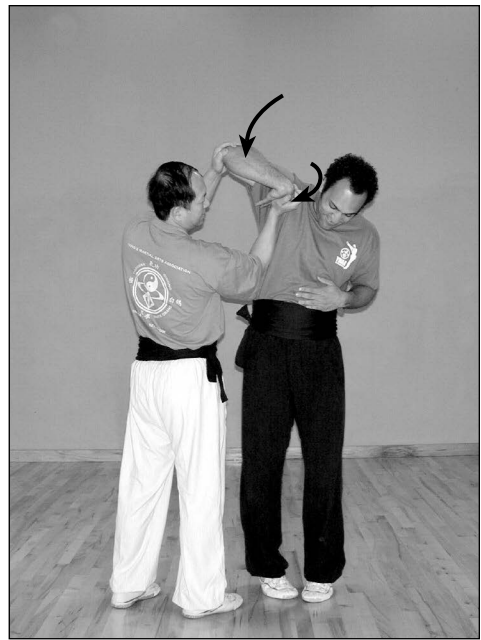


FIGURE 4-53

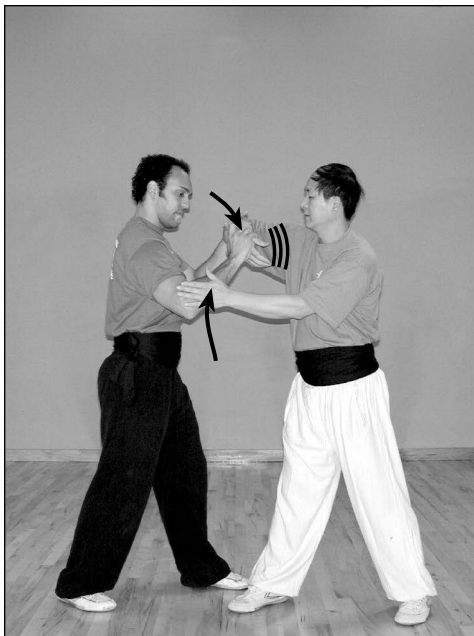


FIGURE 4-54

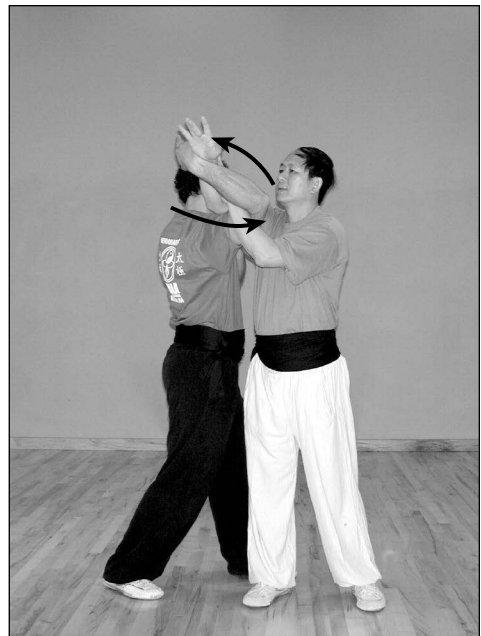


FIGURE 4-55

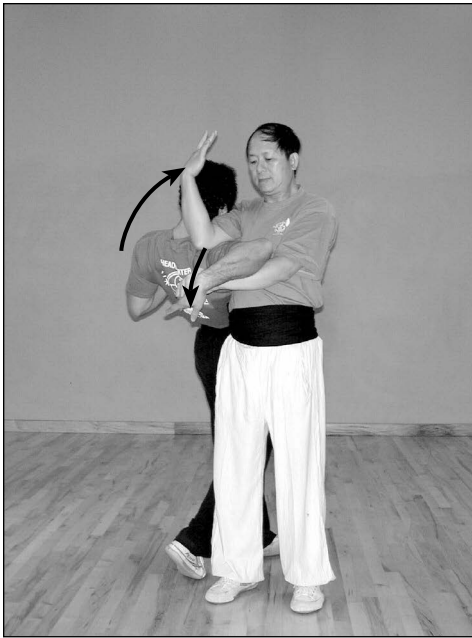


FIGURE 4-56



FIGURE 4-57

Then, use your left hand to grab his right hand while using your right hand to push his head forward (Figure 4-56). In order to lock him effectively, the angle of his elbow should be 90 degrees.

*Technique #3: Low Inward Wrist Press (Xia Nei Ya Wan, 下內壓腕)*

Again, this technique is an alternative variation of the previous two techniques. Once you have repelled the opponent's punch (Figure 4-57), grab his wrist with your right hand while using your left hand to control his elbow area (Figure 4-58). From your left hand's pressing and right hand's twisting and bending, you lock your opponent down to the ground (Figure 4-59). In order to trap your own thumb in the lock, once you have grabbed your opponent's right hand, you should move your thumb out of his wrist area as soon as possible (Figure 4-60).

**Principle:**

Dividing the muscle/tendon.

**Escape and Counter:**

To escape, refer to the previous technique. To counter, once you have sensed your opponent's locking (Figure 4-61), immediately use your left hand to grab his right hand



FIGURE 4-58

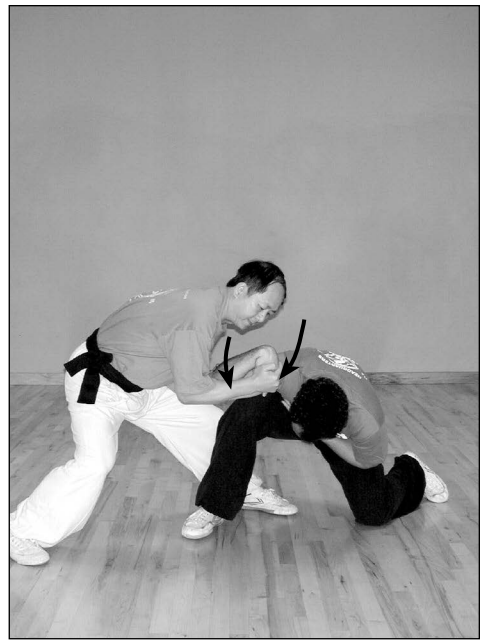


FIGURE 4-59

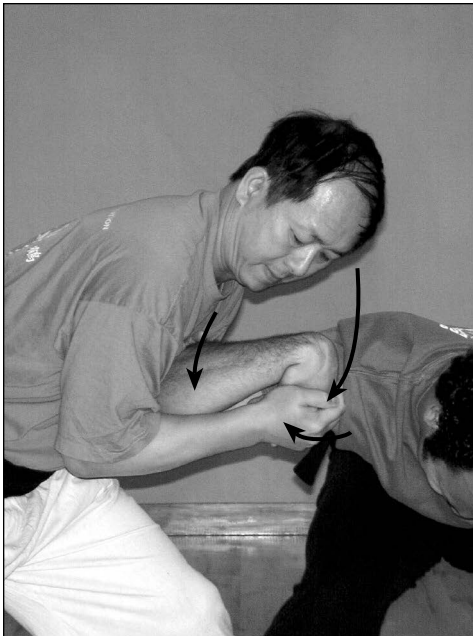


FIGURE 4-60



FIGURE 4-61



FIGURE 4-62

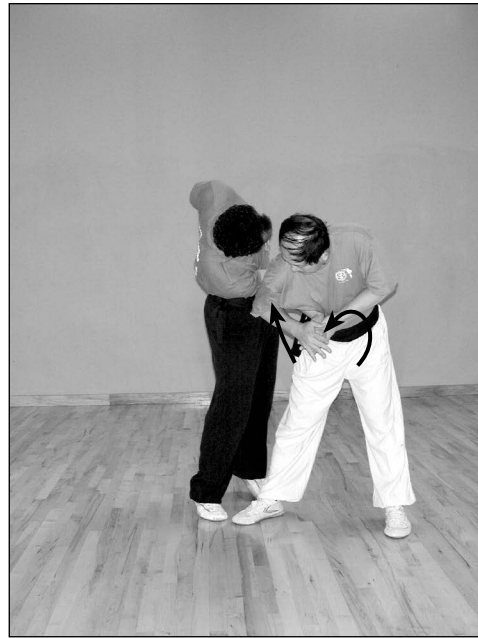


FIGURE 4-63

while circling your elbow over his right elbow (Figure 4-62). Next, twist his wrist while using your elbow to push his elbow upward (Figure 4-63). Then, use the left hand's twisting and right hand's pushing against his head to lock him in place (Figure 4-64). To make the technique effective, the angle of his elbow should be 90 degrees. You should also remember that this kind of locking is only temporary, to provide you a short moment to kick your opponent. If you take too long for your attack, your opponent can use his left hand to attack you.

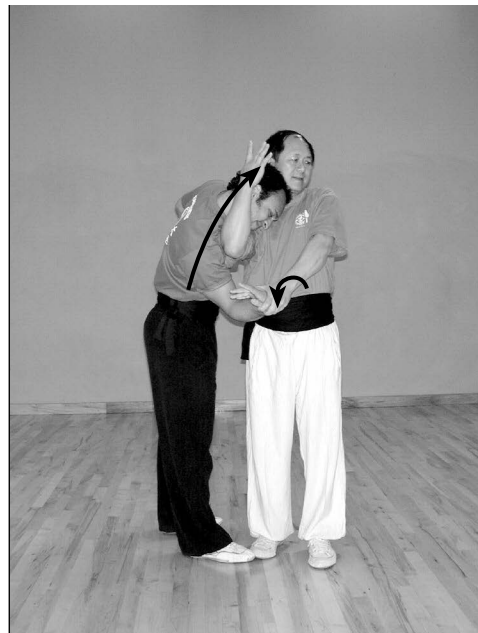


FIGURE 4-64



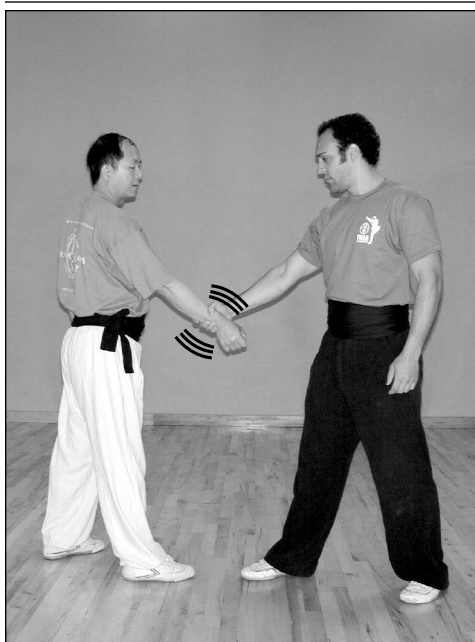


FIGURE 4-65

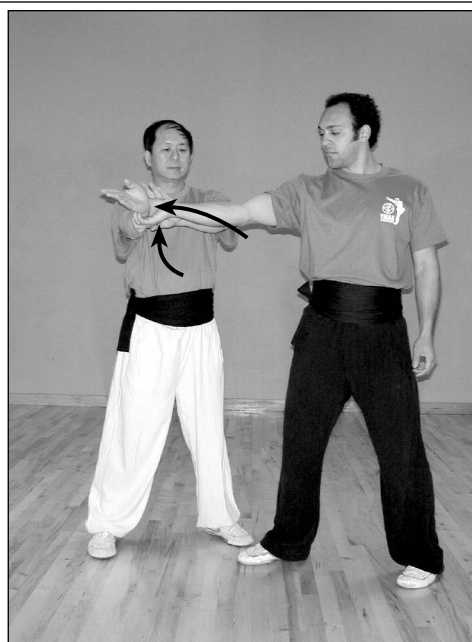


FIGURE 4-66

**Technique #4: Reverse Wrist Press**  
(*Fan Ya Wan*, 反壓腕)

This technique can be used as a counter-attack against a wrist grab. Whenever your opponent has grabbed your right wrist with his right hand for any reason (Figure 4-65), simply rotate your right arm counterclockwise and grab his wrist with your left hand with your thumb pressing the base of his pinky while freeing your right hand by turning your hand toward the gap of his thumb and index finger (Figure 4-66). Next, use both of your hands to press his palm toward his forearm (Figure 4-67). You should remember that this technique is used to control the opponent temporarily, to provide you with an opportunity to attack him. However, if you wish to control him, you



FIGURE 4-67



FIGURE 4-68



FIGURE 4-69

may use your right thumb to push his pinky backward to lock him (Figure 4-68). If you wish to take him down, twist his hand to the side and then pull him down (Figure 4-69).

**Principle:**

Dividing the muscle/tendon.

**Escape and Counter:**

Once you have found that your wrist grab is stopped, pull your hand back as soon as possible to escape from your opponent's countergrabbing. To counter, once you have sensed that your opponent has escaped from your grab (Figure 4-70), immediately step your left leg forward, change your technique by pushing his right elbow upward with your left hand while still using your right hand to grab his wrist (Figure 4-71). Finally, use the leverage of both of your hands to press him down to the ground (Figure 4-72).

**Technique #5: Feudal Lord Invites to Dinner (Ba Wang Qing Ke, 霸王請客)**

This technique is commonly used by policemen to control prisoners without the use of handcuffs. To make it simple for learning, we again start with a "shaking hands" situation. Whenever you have a chance to hold the opponent's hand with your right hand (Figure 4-73), immediately step your left leg behind his right leg while bending his fin-

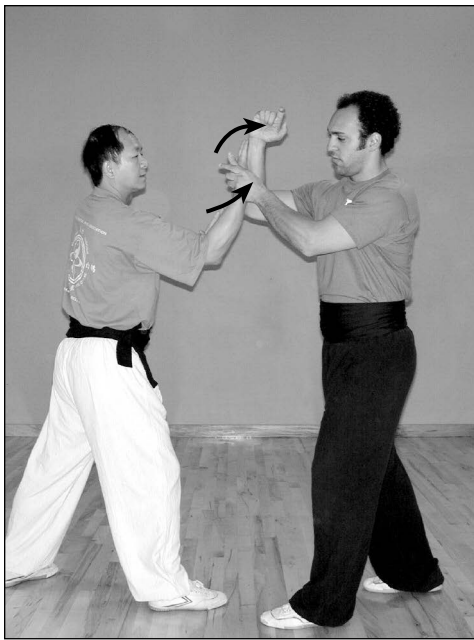


FIGURE 4-70

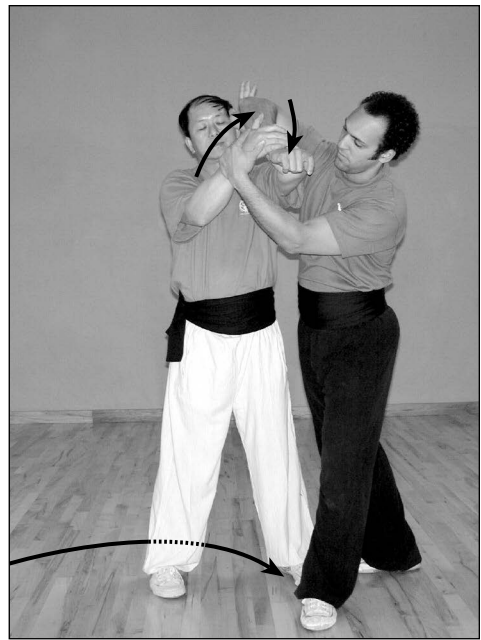


FIGURE 4-71

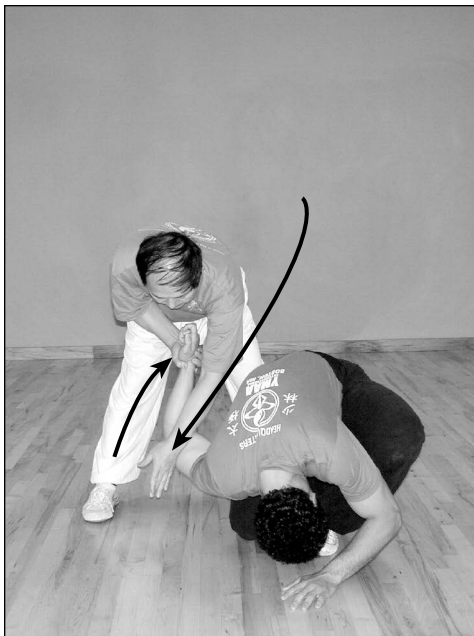


FIGURE 4-72

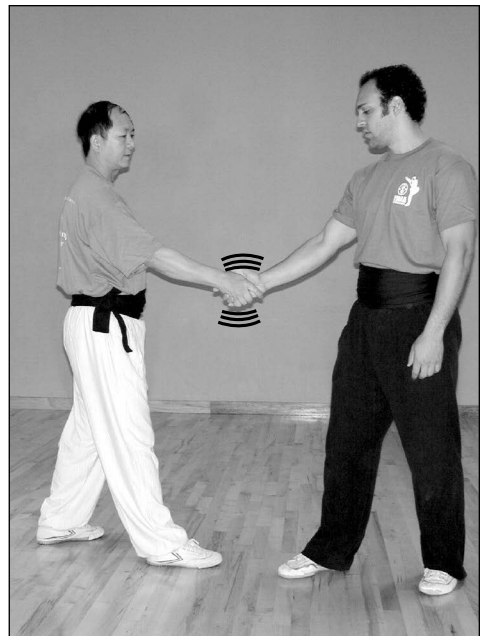


FIGURE 4-73

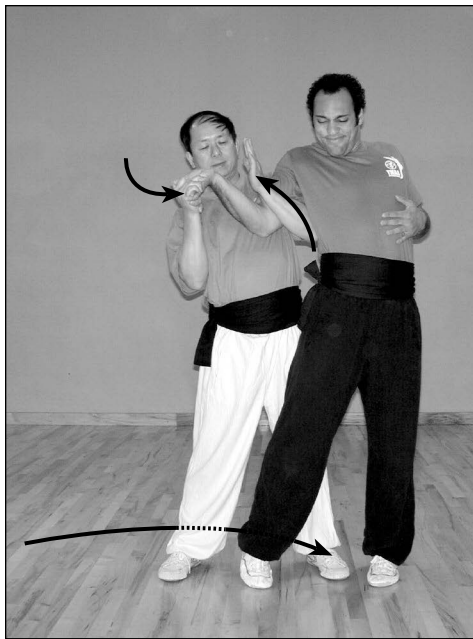


FIGURE 4-74

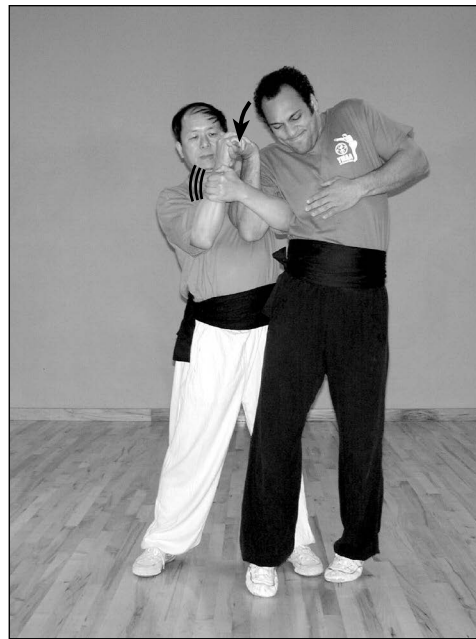


FIGURE 4-75

gers down and moving your left arm under his armpit (Figure 4-74). In order to lock him in place, use your left arm and right hand as leverage to squeeze and bend his fingers down. To make it more effective, you may tilt your bending toward the index finger. In this case, you can focus most of your pressure on his index finger and control him much easier. Finally, use your left hand to hold your right forearm and pull to generate more pressure and lock him in place (Figure 4-75). You should generate enough pressure to get his heels off the ground.

Alternatively, you can switch to another optional controlling angle. From the previous locking position, turn his palm down (Figure 4-76), and immediately use your left hand to grab his hand and twist it toward him while pressing your right hand downward to the base joints of his fingers (Figure 4-77). In this case, you will be able to lock him effectively (Figure 4-78). Remember to stay on his side so that you are safe from his other hand. Again, you should inflict enough pain so that his heels leave the floor. If he attempts to resist or counterattack, just squeeze more.

### **Principle:**

Misplacing the bone in the first option and dividing the muscle/tendon in the second option. If necessary, you can always add a finger lock in either of these techniques. Remember that you will often use several techniques at the same time in order to control him effectively.

### **Escape and Counter:**

Once you sense your opponent's grab, immediately pull your elbow into your chest

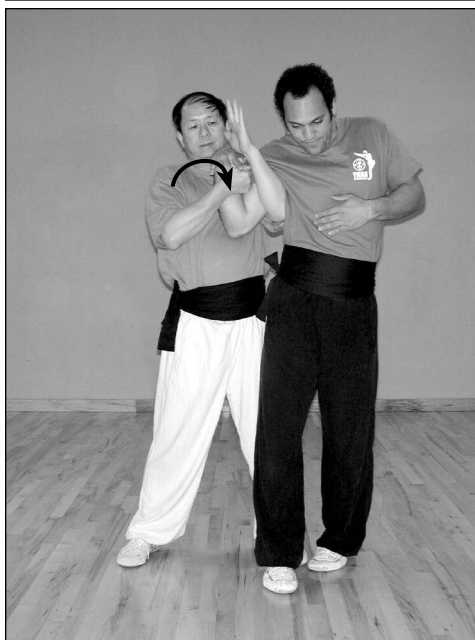


FIGURE 4-76

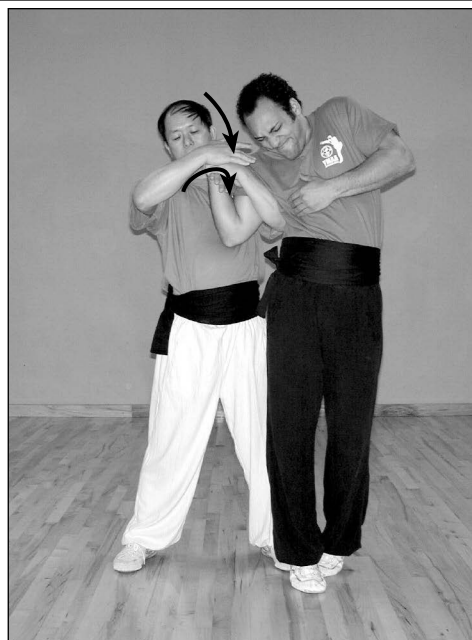


FIGURE 4-77



FIGURE 4-78

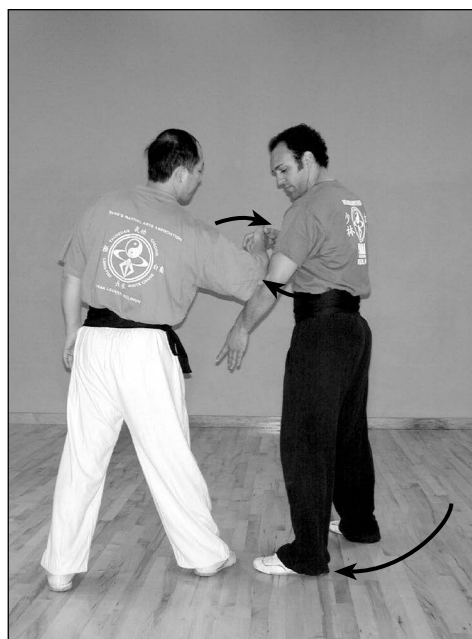


FIGURE 4-79

to prevent him from controlling it. Be alert, because he may punch as you pull your arm back. To counter, when your opponent intends to lock your right elbow (Figure 4-79), immediately step your left leg forward to remove his locking angle while using your right

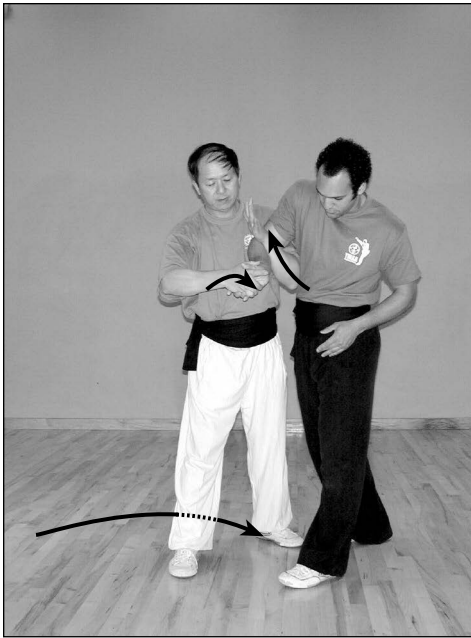


FIGURE 4-80

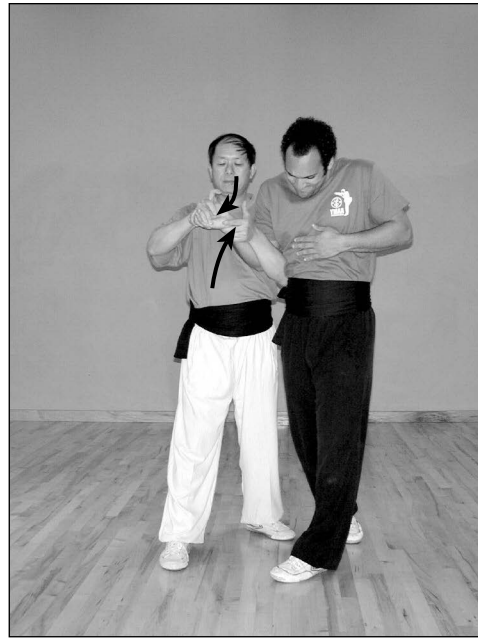


FIGURE 4-81

hand to lock his thumb joint and left arm under his armpit (Figure 4-80). Finally, use your left hand to lift his forearm upward and your right thumb to press the base joint of his thumb, locking him in place (Figure 4-81). To make the thumb lock effective, the leverage generated from your left hand and right thumb is very important (Figure 4-82). Without this leverage, your opponent can escape easily.

**Technique #6: Wild Chicken Spreads Its Wings (Ye Ji Zhan Chi, 野雞展翅)**

When your opponent punches you with his right hand, step your left leg backward and use your right hand to cover the incoming punch (Figure 4-83). Next, use both of your hands to grab his wrist and turn it clockwise until his fingers are pointing upward (Figure 4-84). Finally, turn your body to your right as you step your left leg behind him and press him down with the base of both thumbs (Figure 4-85). Remember to press with the base of your thumbs and not the tips, and to force him down until his face touches the floor.

**Principle:**

Dividing the muscle/tendon. This is a large-circle Chin Na since you must take two steps to complete the control. You may add a finger Chin Na if you need or wish to do so.



FIGURE 4-82

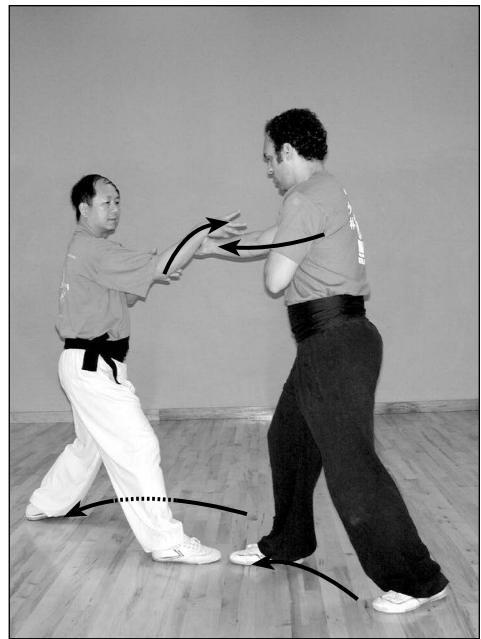


FIGURE 4-83



FIGURE 4-84

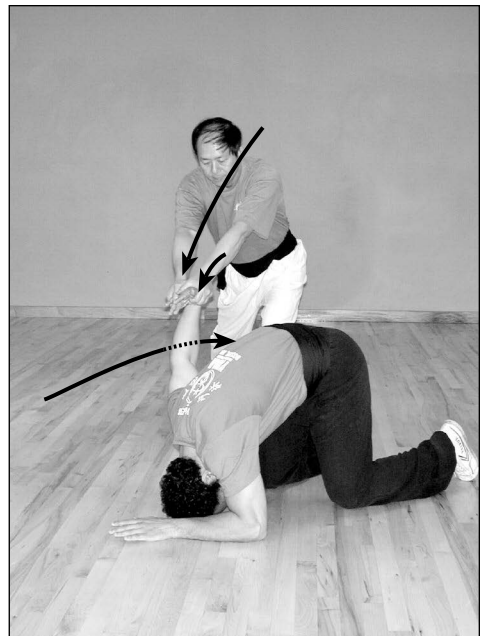


FIGURE 4-85



FIGURE 4-86

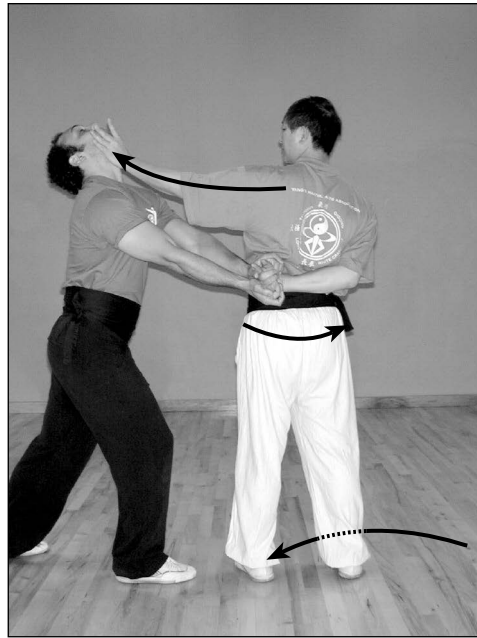


FIGURE 4-87

### **Escape and Counter:**

Because this is a large-circle Chin Na, it can be sensed easily. Once you sense the grab, simply pull your hand back immediately. To counter, first lift your elbow to change your opponent's locking angle (Figure 4-86). Next, turn your body counter-clockwise, step your left leg forward, and use your left hand to push his chin or grab his throat (Figure 4-87).

### **C. Turning Wrist (Zhuan Wan, 轉腕)**

#### ***Technique #1: Push the Boat to Follow the Stream (Shun Shui Tui Zhou, 順水推舟)***

This technique is commonly used against a wrist grab. When your opponent grabs your right wrist with his left hand (Figure 4-88), cover his hand with your left hand as you turn your body to your left and raise your right hand vertically to loosen his grip (Figure 4-89). Circle and coil your right hand to the outside of his wrist, then twist his wrist with your left hand as your right hand pushes to your left (Figure 4-90). As you are doing this, turn and lower your body and use the turning momentum to control your opponent to the ground (Figure 4-91). In order to make the technique effective, the



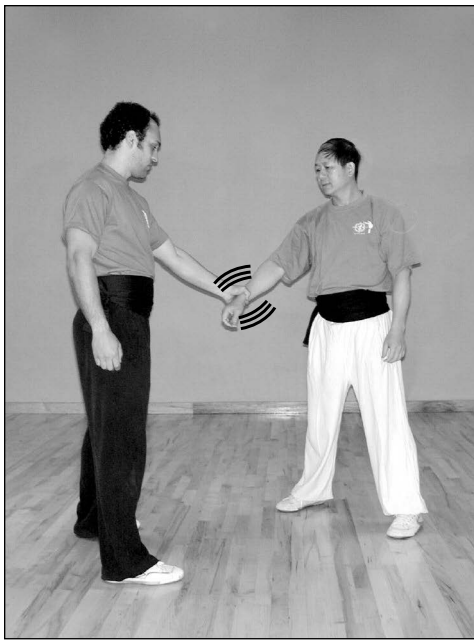


FIGURE 4-88

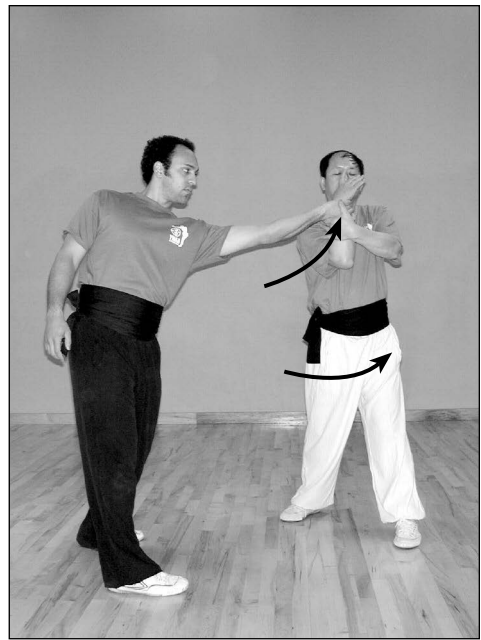


FIGURE 4-89

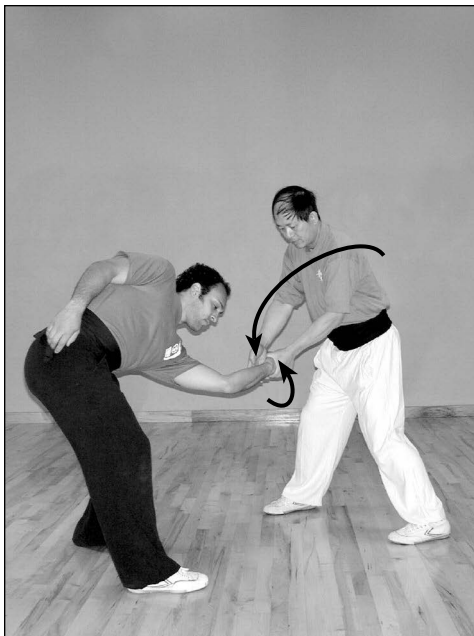


FIGURE 4-90

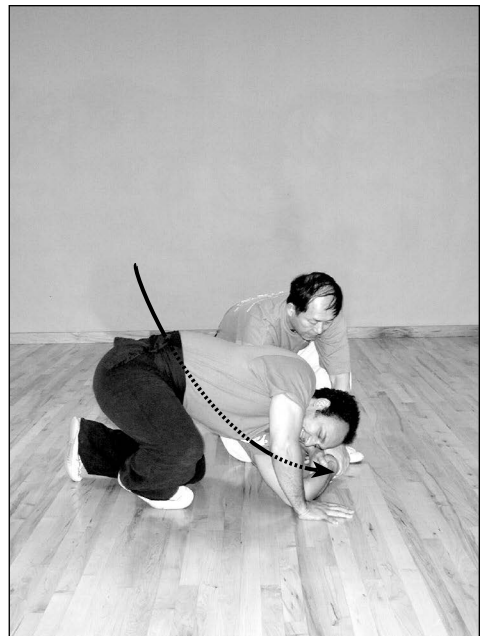


FIGURE 4-91

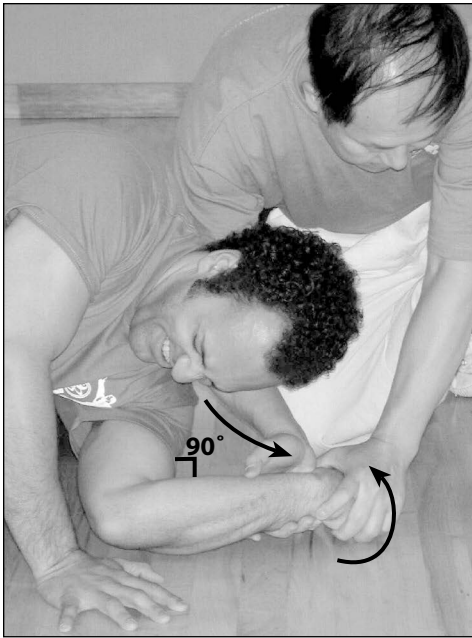


FIGURE 4-92

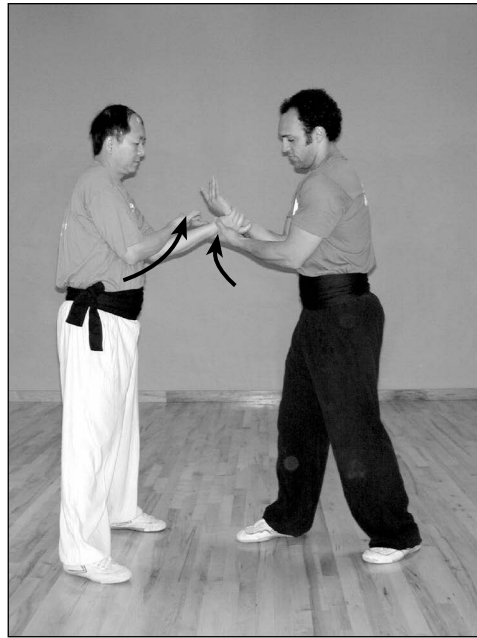


FIGURE 4-93

angle of your opponent's elbow must be 90 degrees (Figure 4-92). The way to keep this angle is to use your right shoulder to push his body away.

#### **Principle:**

Dividing the muscle/tendon for the wrist and misplacing the bone for the elbow. You simply twist the opponent's wrist and bend. This can tear his tendons and muscles and cause intense pain. If you add a finger Chin Na, you are also doing a misplacing the bone technique.

#### **Escape and Counter:**

Since your opponent has to use both hands to control one of yours, you can easily use your other hand to punch him. This will stop the technique because he will have to withdraw his left hand to block. To counter, when your opponent grabs your left wrist with his left hand, you also grab his right hand with your right hand (Figure 4-93). Next, turn your body clockwise and bring his right arm on your left shoulder (Figure 4-94). Finally, bow your body forward and use this leverage to lock his right arm (Figure 4-95).

#### **Technique #2: Forgive Me for Not Going with You (Shu Bu Tong Xing, 恕不同行)**

This is also a technique which can be used against a wrist grab. When your opponent grabs your right hand with his left hand (Figure 4-96), cover his hand with your left hand, hold it tight, raise your elbow, and roll over his arm (Figure 4-97). Remember

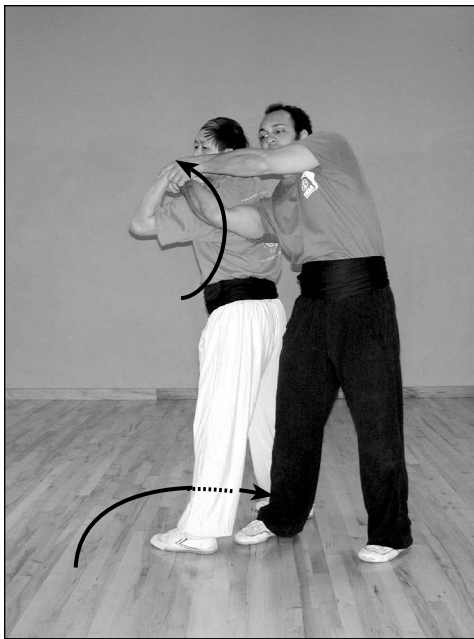


FIGURE 4-94

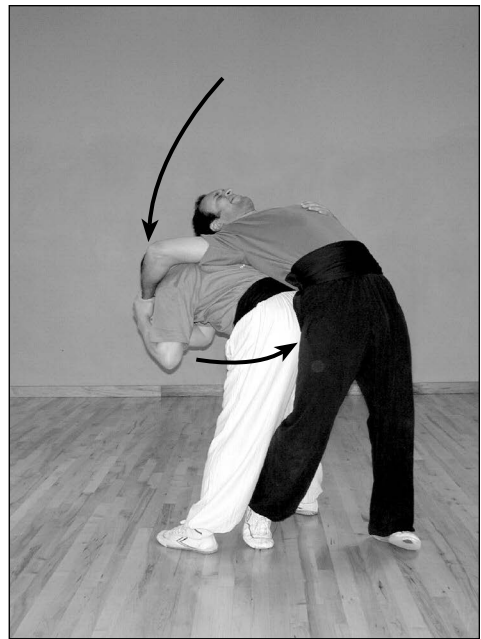


FIGURE 4-95



FIGURE 4-96

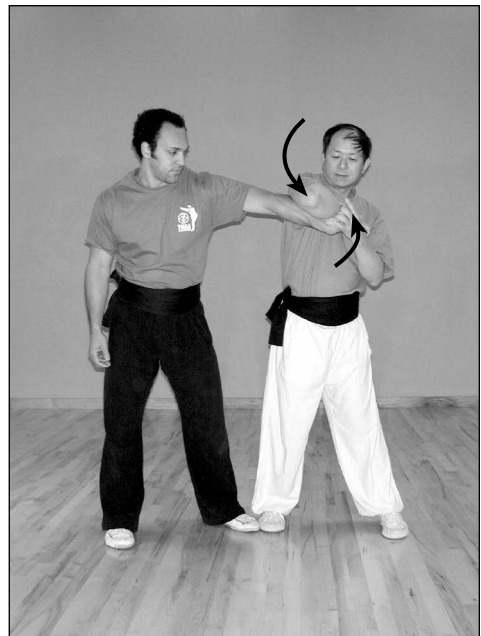


FIGURE 4-97



FIGURE 4-98

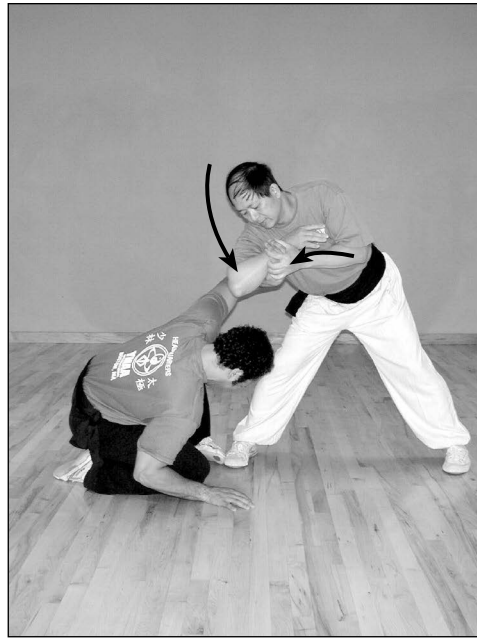


FIGURE 4-99

to place your thumb against his index finger to prevent him from opening his hand and escaping (Figure 4-98). Finally, step back with your left foot and press him down with your elbow while holding his wrist locked in place (Figure 4-99). Force his other elbow to touch the ground to complete the control.

**Principle:**

Dividing the muscle/tendon. The controlling principle, the muscles controlled, and the angle of pressure are the same as with wrapping Chin Na techniques. The only difference is that you press with your elbow instead of wrapping.

**Escape and Counter:**

Since your opponent needs two hands to apply the technique, you can use your other hand to attack him and force him to withdraw his left hand to block your punch. To counter, once you sense your opponent's intention, immediately raise up your left elbow while using your right hand to grab his right wrist (Figure 4-100). Next, you free your left hand and use the leverage of your right hand and left hand to press him down (Figure 4-101).

**Technique #3: Send the Devil to Heaven (Song Mo Shang Tian, 送魔上天)**

This is a large-circle Chin Na. When your opponent punches you with his right hand, you use your right hand to repel the incoming punch (Figure 4-102). Next, coil your right hand around his arm until it reaches his elbow while also using your left hand to grab his wrist and twist it (Figure 4-103). When you are doing so, you should also step your right leg to the outside of his right leg. Finally, turn your body and use both

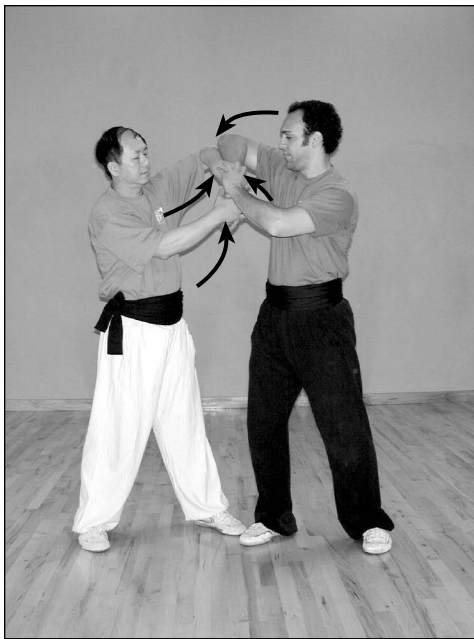


FIGURE 4-100



FIGURE 4-101



FIGURE 4-102

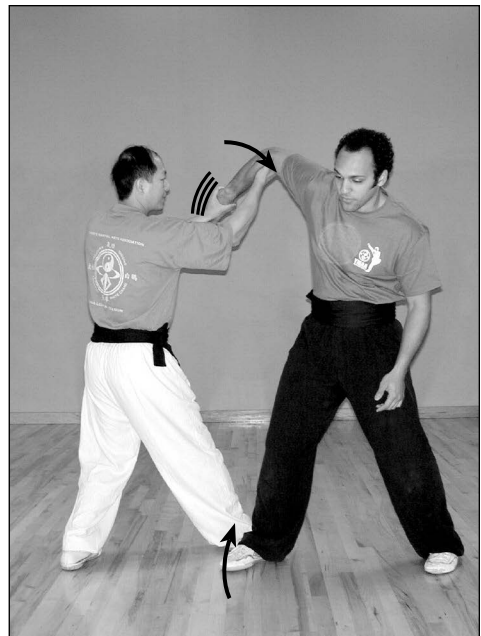


FIGURE 4-103

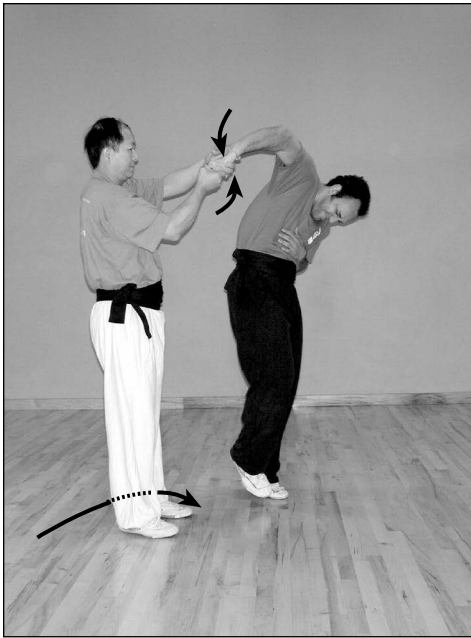


FIGURE 4-104

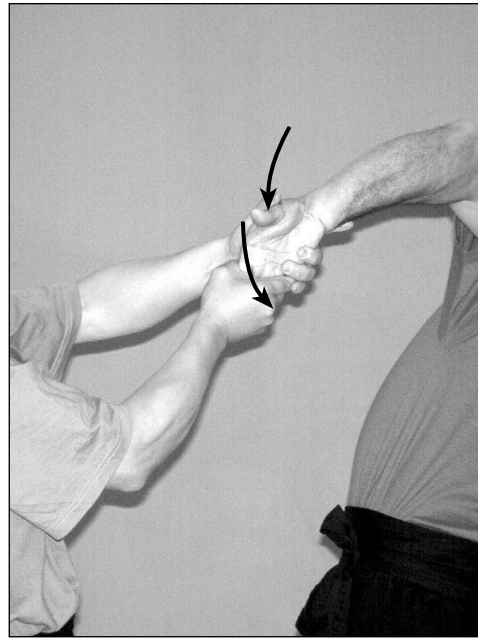


FIGURE 4-105

hands to lock his wrist and fingers upward (Figure 4-104). If your opponent's hand is opened, you can grab his fingers, twist them, and bend downward (Figure 4-105). This will increase the effectiveness of the control significantly. You should control him until his heels come off the floor. Remember not to turn your body in front of him, or he will be able to attack you or press his arm down and put you in an awkward position. In addition, you should keep his elbow higher than his shoulder, otherwise he will be able to turn his body around and attack you.

### **Principle:**

Dividing the muscle/tendon. This is a large-circle Chin Na. It is often difficult to do this technique because of the large movement which allows your opponent to sense your intention. Speed and the skills of trapping and coiling are the keys to success with this technique.

### **Escape and Counter:**

Once you sense your opponent's intention, simply pull your elbow in or step forward to bounce him off balance. This will stop him immediately. Alternatively, while he is turning his body to your right, simply step forward with your left foot so that he is turning in front of you. This allows you to press your arm down and put him in an awkward position. To counter, when he steps his right leg to your right while using both of his hands to lock your right elbow and wrist, immediately turn your body to your right

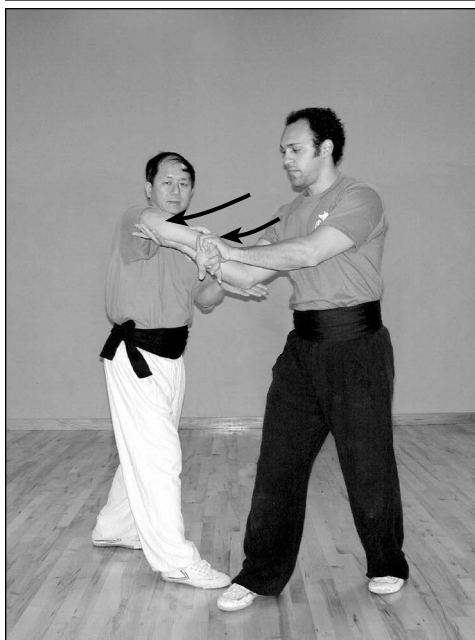


FIGURE 4-106

and push his right elbow upward with your left hand (Figure 4-106). Free your right hand and continue your body-turning until your back is facing his back while grabbing his right wrist with your right hand (Figure 4-107). Finally, bend your body forward and lock his arm behind your left shoulder (Figure 4-108).

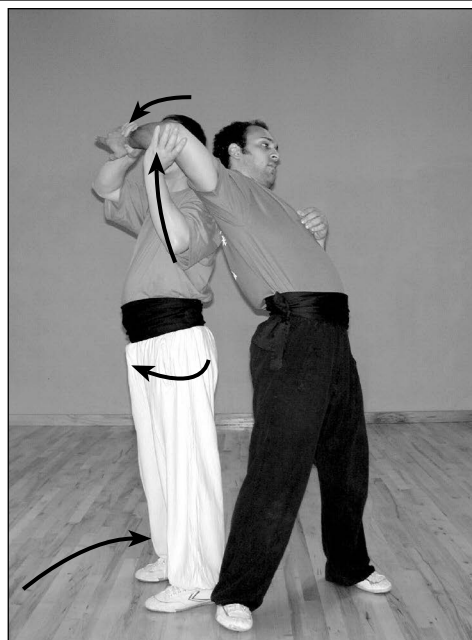


FIGURE 4-107

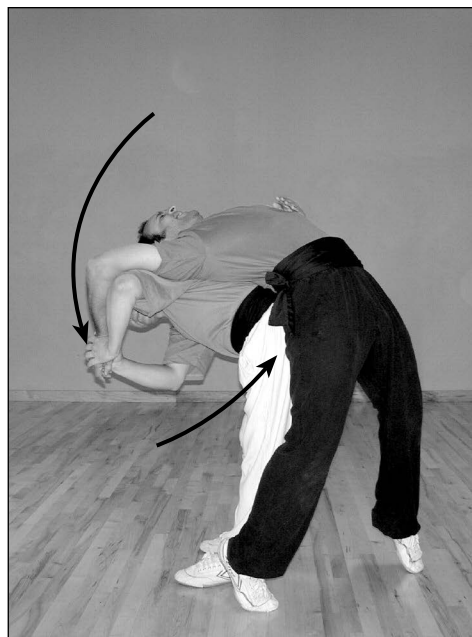


FIGURE 4-108



FIGURE 4-109



FIGURE 4-110

#### *Technique #4: Turning Around Heaven and Earth (Niu Zhuan Qian Kun, 扭轉乾坤)*

This technique can be used either as an attack or as a counterattack against a wrist grab. When your opponent grabs your right wrist with his right hand (Figure 4-109), step your left leg forward, and circle your right hand upward while twisting his right wrist with your left hand (Figure 4-110). Next, switch your hand, and use your right hand to twist your right wrist while using your left hand to press his elbow toward his wrist (Figure 4-111). If your hands are weak, you may use your back to push his head while using your left hand to lift up his elbow (Figure 4-112).

##### **Principle:**

Dividing the muscle/tendon in the wrist and misplacing the bone in the elbow. While applying this technique, the leverage generated from both of your hands is the key of control.

##### **Escape and Counter:**

Use your left hand to grab your opponent's left hand and push it away. To counter, once you sense your opponent's intention, immediately use your left hand to grab his left hand (Figure 4-113). Next, twist his left wrist while coiling your right hand to the external side of his left arm (Figure 4-114). Finally, use the leverage of your right hand's elbow pushing and left hand's wrist twisting to control him in place (Figure 4-115).





FIGURE 4-111

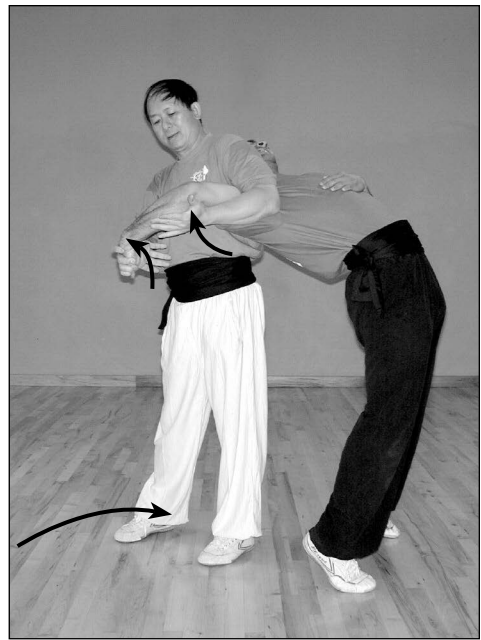


FIGURE 4-112

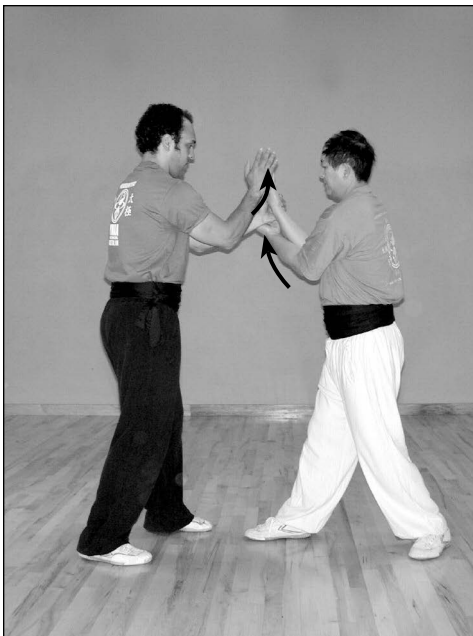


FIGURE 4-113

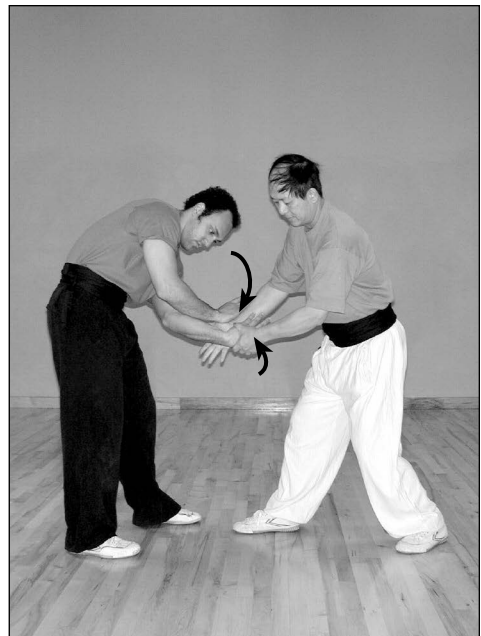


FIGURE 4-114

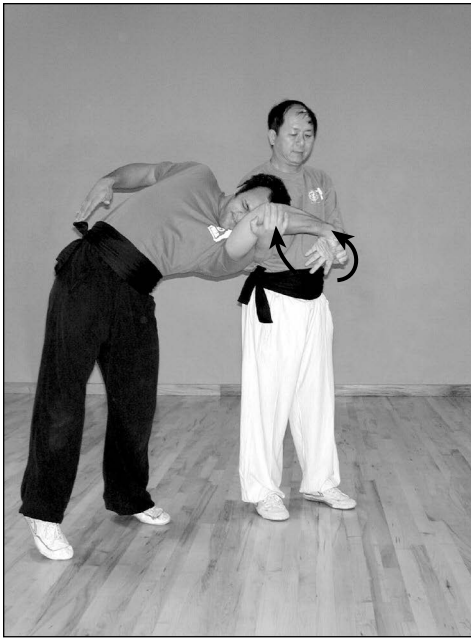


FIGURE 4-115

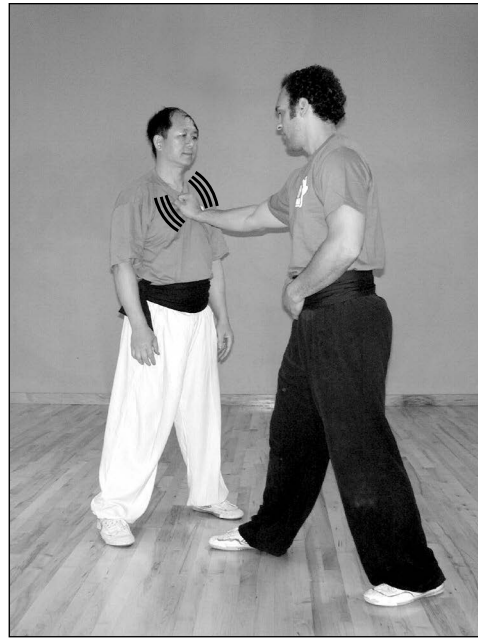


FIGURE 4-116

**Technique #5: The Child Worships the Buddha (Tong Zi Bai Fo, 童子拜佛)**

This technique is used when your opponent grabs the front of your shirt (Figure 4-116). Grab his hand with both hands and turn it to a control angle (Figure 4-117). The angle of control is the same as with the Small Wrap Hand. If your opponent can turn his body, then your controlling angle is wrong. Then simply step your right leg backward and bend forward while holding tightly with both hands (Figure 4-118). If you find his grip is tight and his wrist is strong, you may kick him first to attract his attention to his knee, and then use the technique. You should generate pressure until his left hand touches the floor (Figure 4-119).

**Principle:**

Dividing the muscle/tendon. Twist and bend the wrist to tear the muscle. Sometimes, however, you may find that it is easier to use a finger Chin Na.

**Escape and Counter:**

It is not wise to hold someone's chest like this. To avoid being controlled you should pull your hand back as soon as possible. To counter, when your opponent tries to use both of his hands to twist and bend your right wrist (Figure 4-120), simply use your left

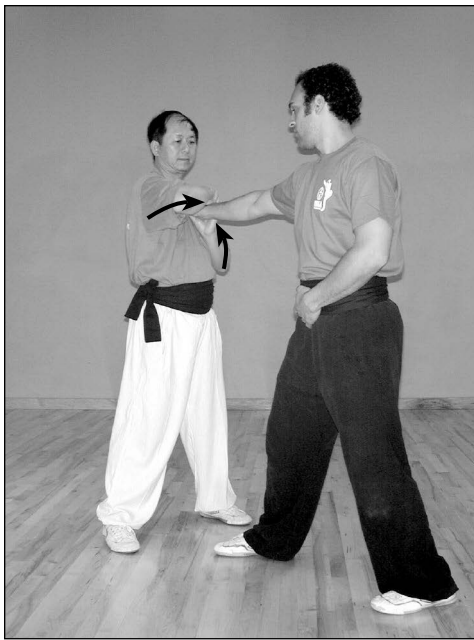


FIGURE 4-117

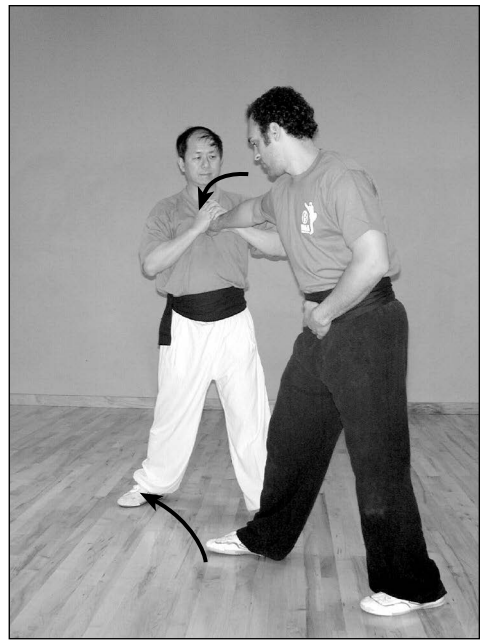


FIGURE 4-118



FIGURE 4-119

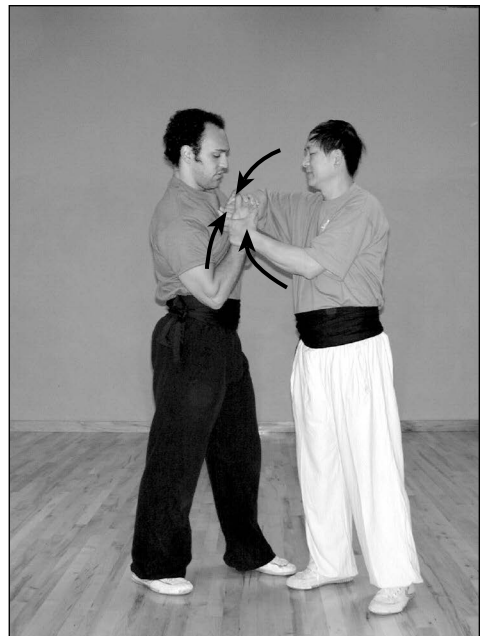


FIGURE 4-120



FIGURE 4-121

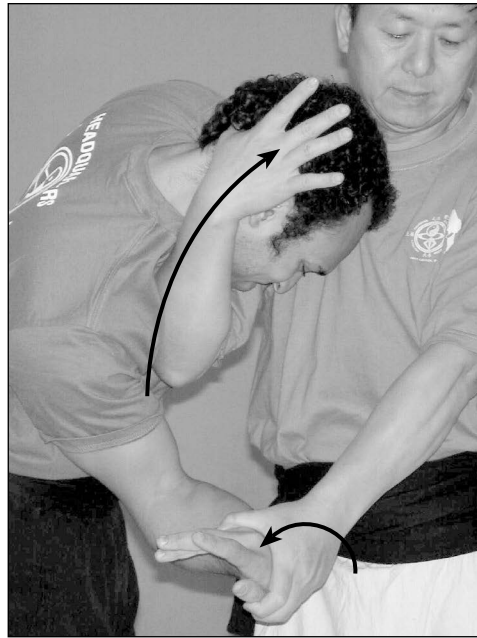


FIGURE 4-122

hand to grab his right hand (Figure 4-121). Then, twist his wrist counterclockwise while pushing his head forward with your right hand (Figure 4-122).

**Technique #6: Wild Chicken Breaks Its Wings (Ye Ji Ao Chi, 野雞拗翅)**

This technique can also be used to counterattack when someone grabs your chest, or against a punch. If your opponent uses his right hand to punch you, step your left leg back and use your right hand to intercept the incoming punch (Figure 4-123). Next, grab his hand with your right hand, and with your left hand's help, twist his wrist to the control angle (Figure 4-124). Finally, use your left hand to push his elbow down while bending his wrist with your right hand (Figure 4-125). To make the control more effective, you may lift his elbow upward to create better leverage for the control (Figure 4-126). Alternatively, right after your right hand's twisting on his right wrist,



FIGURE 4-123

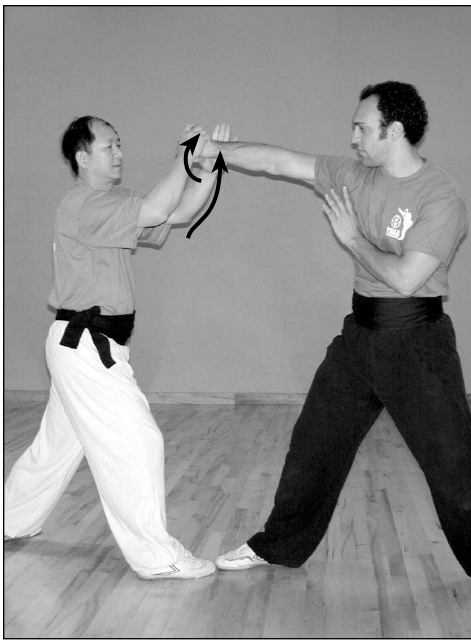


FIGURE 4-124

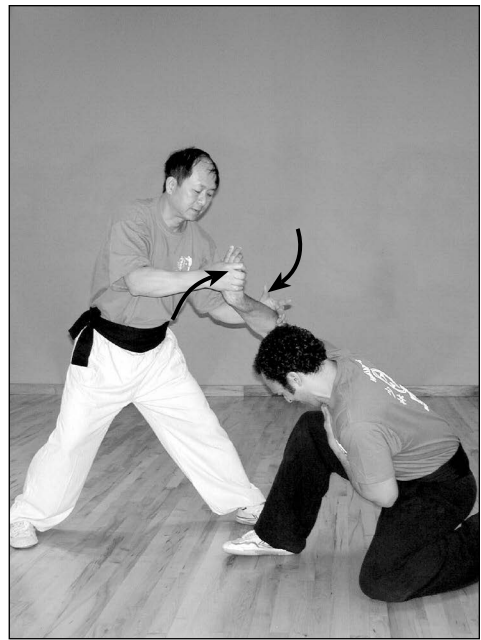


FIGURE 4-125

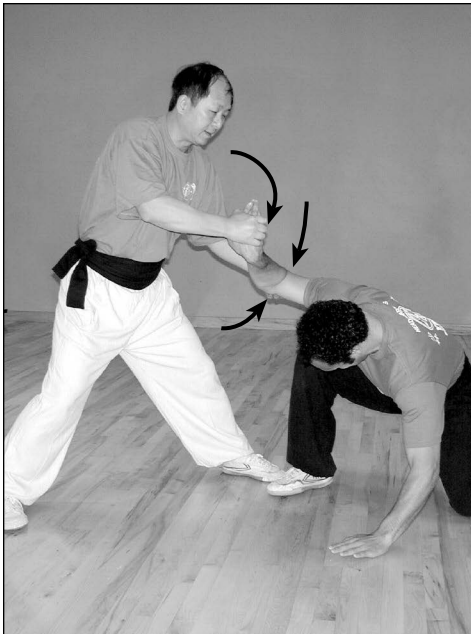


FIGURE 4-126

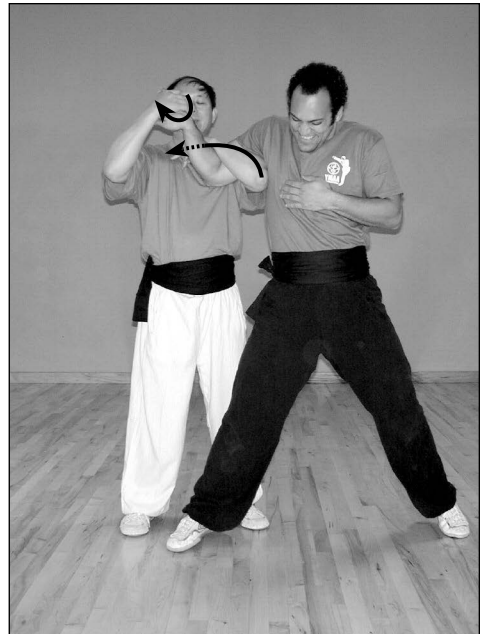


FIGURE 4-127

you may move your left arm under his right arm and use it as a leverage to enhance the wrist's twisting (Figure 4-127).

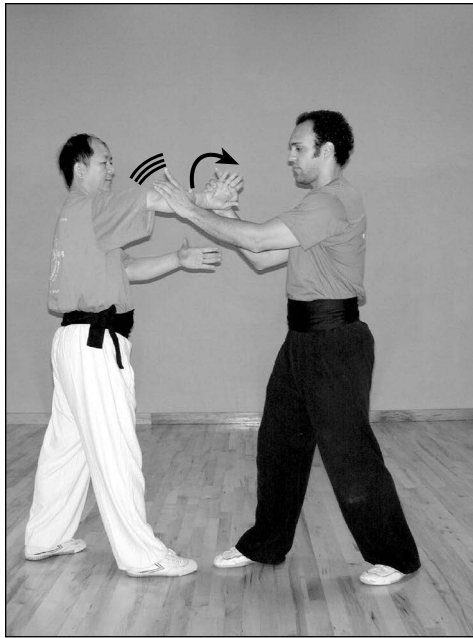


FIGURE 4-128

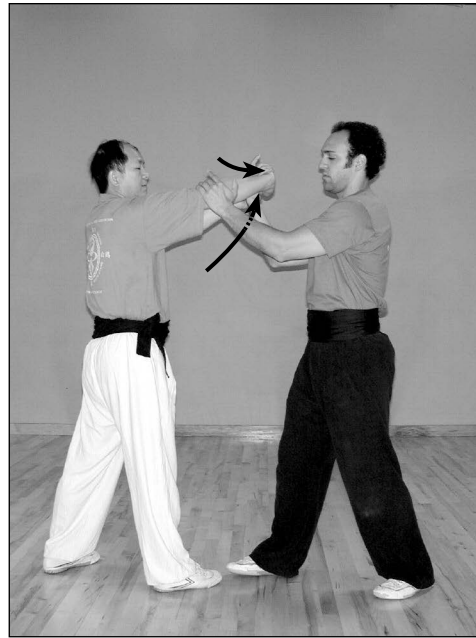


FIGURE 4-129

**Principle:**

Dividing the muscle/tendon. When you twist the opponent's wrist, if you keep his elbow bent and press down on it, you can increase the pain of the control and make the Chin Na more effective.

**Escape and Counter:**

If your hand has been grabbed already, use your other hand to push his hand away while pulling your right hand back. To counter, once you sense your opponent's intention (Figure 4-128), immediately push your wrist forward to change his grabbing angle and at the same time use your left hand to grab his right hand (Figure 4-129). Finally, step your left leg forward, circle your right hand around his right arm, and use the leverage created by both hands to lock his right arm in place (Figure 4-130). If your opponent is strong, you may trap his right wrist at your abdominal area and use both hands to lift up his elbow (Figure 4-131). In this case, you can generate good pressure from your body's turning against his wrist at your abdominal area.

**Technique #7: Turn the Body to Seize the Monkey (*Fan Shen Qin Yuan*, 翻身擒猿)**

This technique is used against someone who grabs your shoulder from the rear. If he uses his right hand on your right shoulder, cover his hand tightly with your left hand (Figure 4-132), then turn your body to your right and at the same time raise your elbow on top of his forearm (Figure 4-133). Lower your body by bending your knees (Figure 4-134). To complete the control, bring him down so that his left hand touches the floor. In a real situation, you will not know which hand he is touching you with. However, you

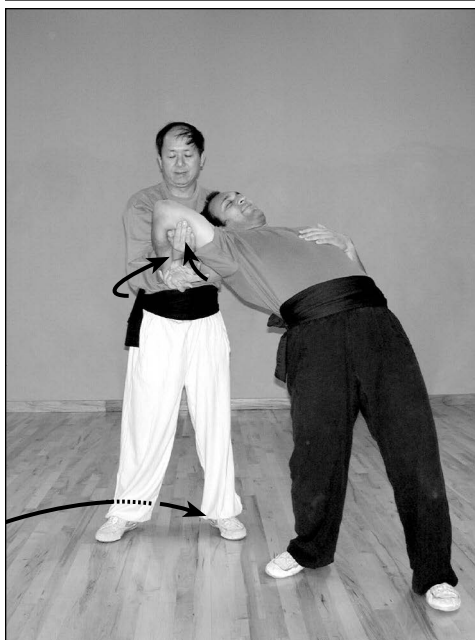


FIGURE 4-130

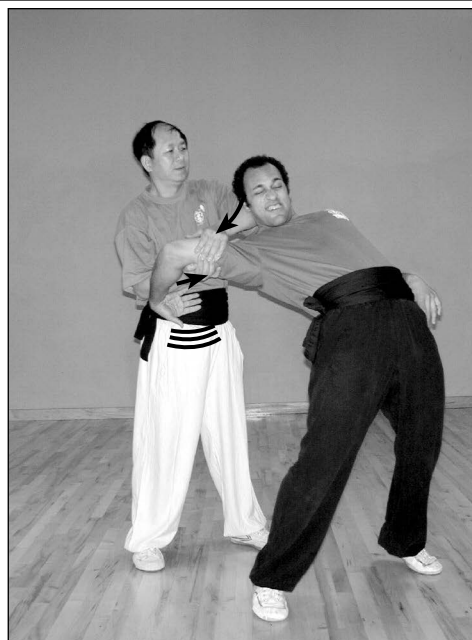


FIGURE 4-131

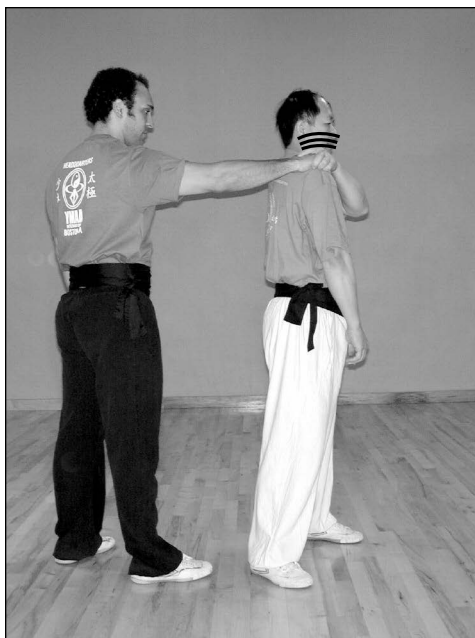


FIGURE 4-132

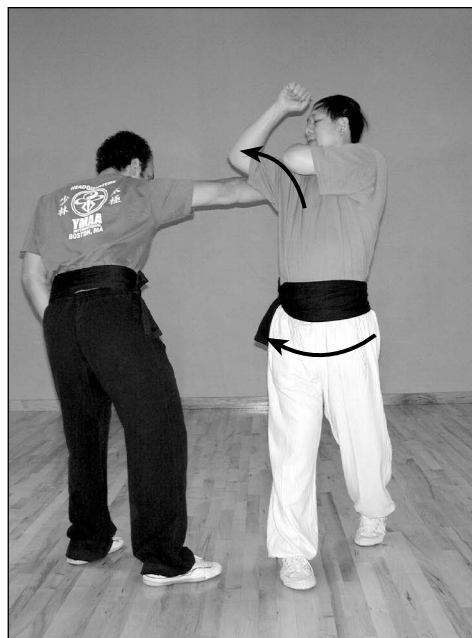


FIGURE 4-133

should not worry about it, since if he uses his left hand to touch your right shoulder, there is a technique that can be applied on it easily. This technique is called “Turn Back to Seize the Ape,” (Hui Tou Qin Yuan, 回頭擒猿) which will be introduced in the next chapter.



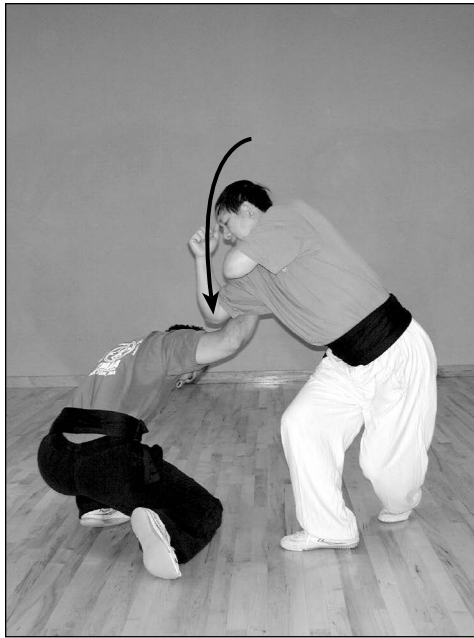


FIGURE 4-134

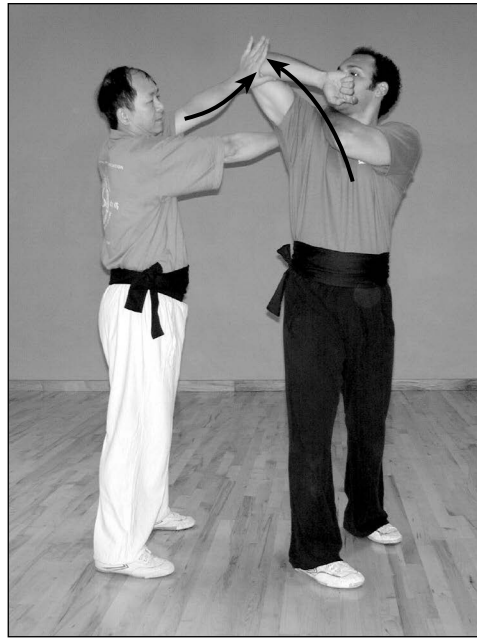


FIGURE 4-135

**Principle:**

Dividing the muscle/tendon in the wrist. This technique is used for a temporary control. Because it is very hard to hold your opponent's hand on your shoulder for a long time, it is easy for your opponent to pull his hand back and escape. Therefore, once you apply this control you should immediately attack your opponent's temple or face with your right fist.

**Escape and Counter:**

When you sense your right hand has been covered, simply pull it back or pull his shoulder back. This will stop him from doing his technique. To counter this technique, simply use your left hand to push your opponent's right elbow up (Figure 4-135), free your right hand and use it to lock your opponent's right arm downward (Figure 4-136). In this case, you can take him down easily. Alternatively, you may use your right hand to lock his arm while using your left hand to push his head forward to lock him (Figure 4-137).

**Technique #8: The Hero Shows Courtesy (Ying Xiong You Li, 英雄有禮)**

When your opponent touches your left shoulder with his right hand (Figure 4-138), cover his hand with your right hand and raise your left elbow over his forearm (Figure 4-139). Then press your elbow down while bowing toward him with his wrist bent



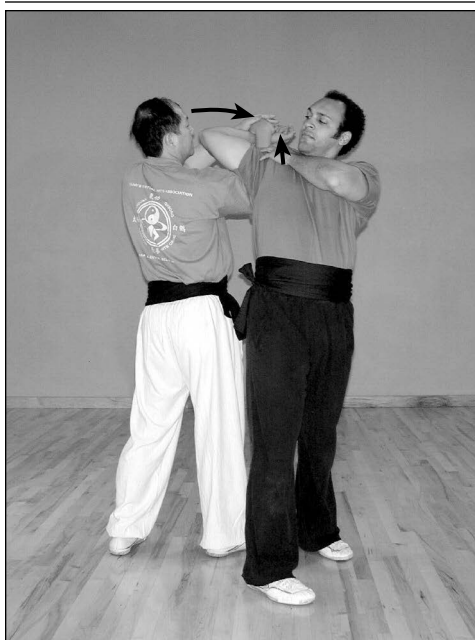


FIGURE 4-136

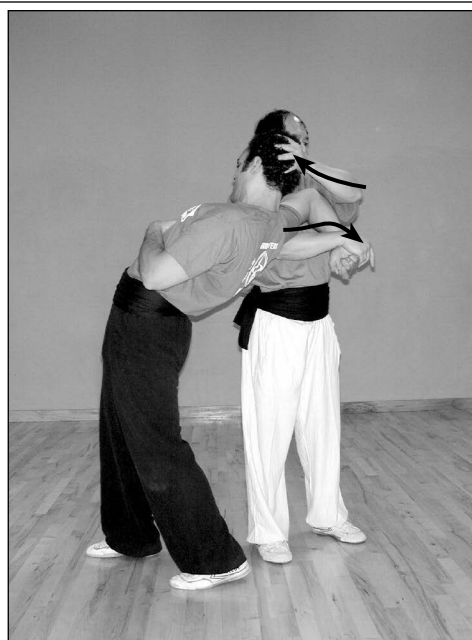


FIGURE 4-137

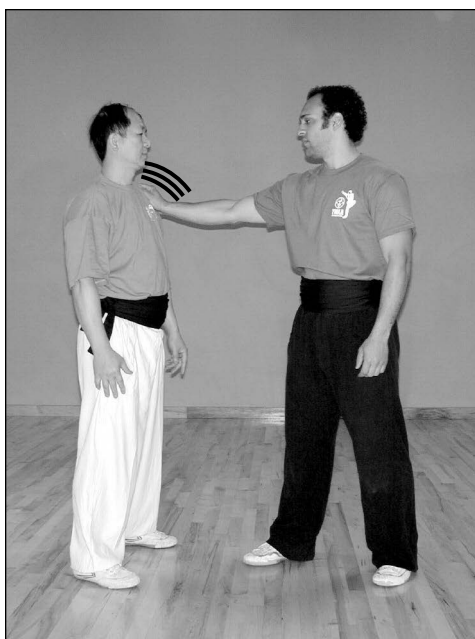


FIGURE 4-138

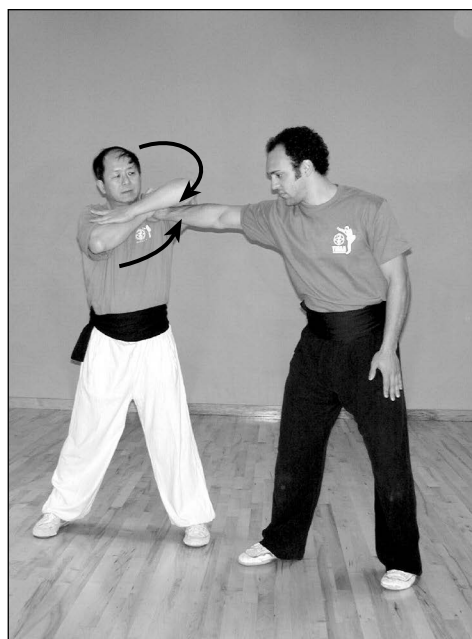


FIGURE 4-139

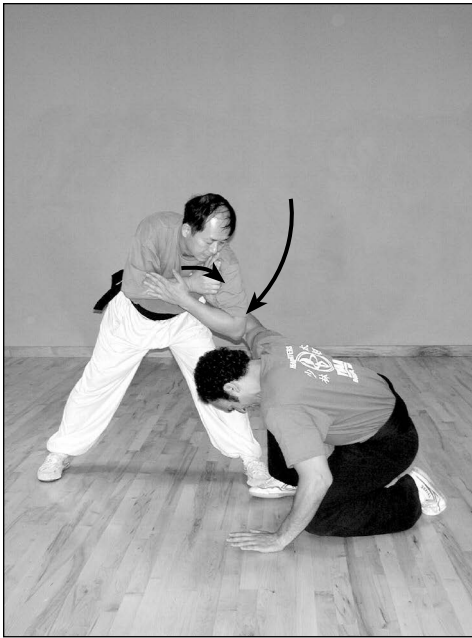


FIGURE 4-140

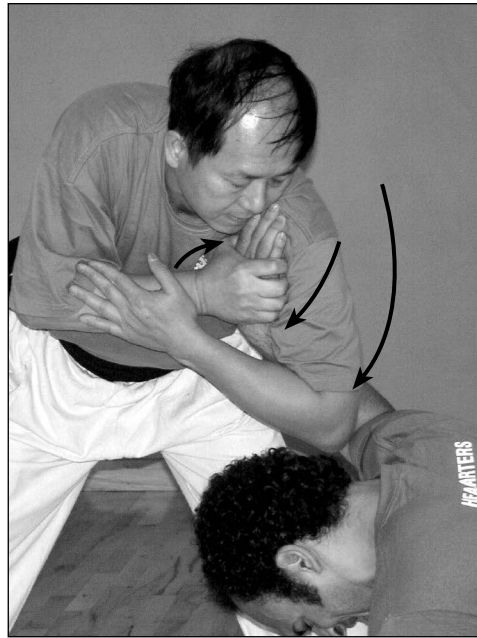


FIGURE 4-141

(Figure 4-140). You should apply pressure until his hand touches the floor. When you use this technique, you should hold his hand tightly so the control angle can be created effectively (Figure 4-141).

**Principle:**

Dividing the muscle/tendon in the wrist. Unlike previous technique, this one can be used for a permanent control because your body is in a better position.

**Escape and Counter:**

When you find your opponent intends to control you with this technique, you can either simply pull your hand back, or else pull his body forward to destroy his balance. This will stop him from controlling you. To counterattack, first use your left hand to grab his left hand (Figure 4-142), free your right hand, and use it to push his elbow down while lifting up his wrist area (Figure 4-143). If you wish, you can push his left forearm over your right elbow and then lock him up (Figure 4-144).

**Technique #9: Walk With Me (Yu Wo Tong Xing, 與我同行)**

This technique is also commonly used by police to control criminals without handcuffs. There are many ways to approach this Chin Na. If your opponent punches you with his right fist, you step your right leg back and use your left hand to cover the incoming punch (Figure 4-145). Next, use both of your hands to grab his wrist and twist



FIGURE 4-142

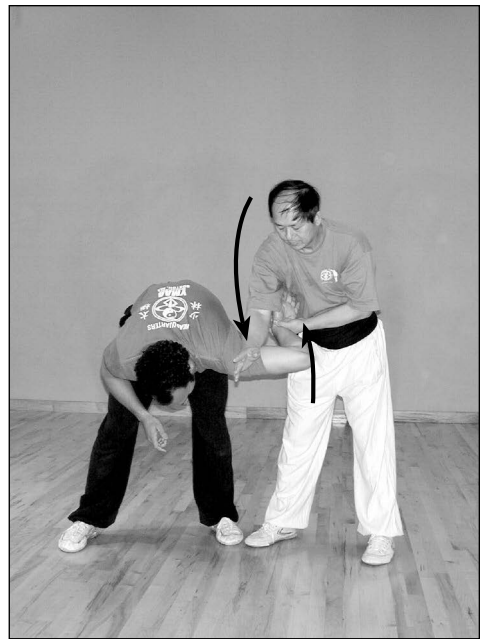


FIGURE 4-143



FIGURE 4-144

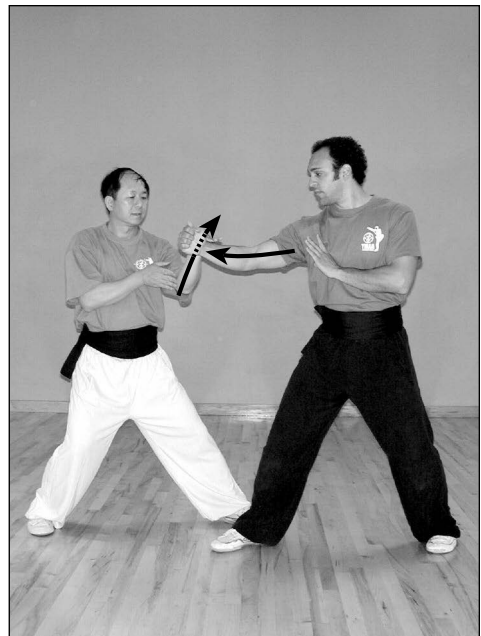


FIGURE 4-145



FIGURE 4-146

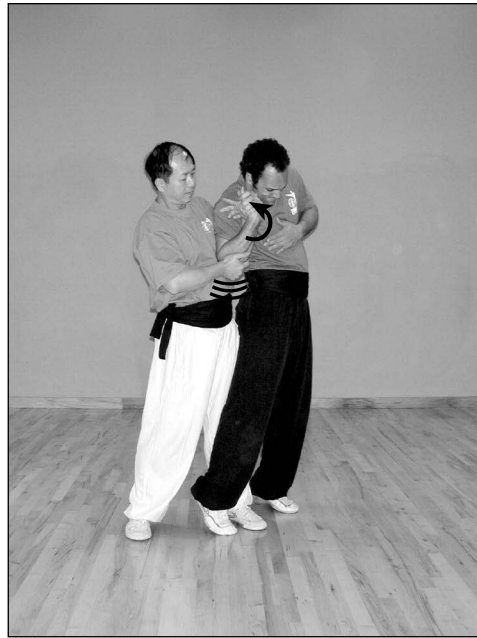


FIGURE 4-147

it toward him (Figure 4-146). Finally, move your left hand under his armpit and lock his wrist in place (Figure 4-147). To make the control effective, your left thumb pushes the opponent's thumb backward while pushing the palm near the pinky area forward with the base of your palm (Figure 4-148). This will create a good leverage to lock his wrist.

**Principle:**

Dividing the muscle/tendon. Relatively speaking, this technique is harder to do than many others. The reason is that the entire process takes too much time, and your opponent can easily sense your intention. However, if you know the sticking and adhering skills well, this technique can be executed much more easily.

**Escape and Counter:**

To escape, simply pull your hand back as soon as possible, and at the same time pull your elbow in to prevent his left arm from locking your elbow. To counter, once you have sensed the opponent's intention (Figure 4-149), immediately use your left hand to grab his left hand while pushing your right hand to your right to free yourself from the grabbing (Figure 4-150). Then, twist his left wrist with your left hand and push his elbow upward with your right hand to lock his arm (Figure 4-151).



FIGURE 4-148



FIGURE 4-149

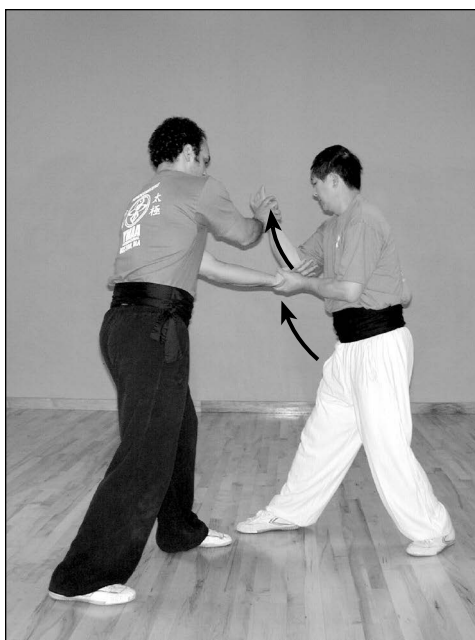


FIGURE 4-150

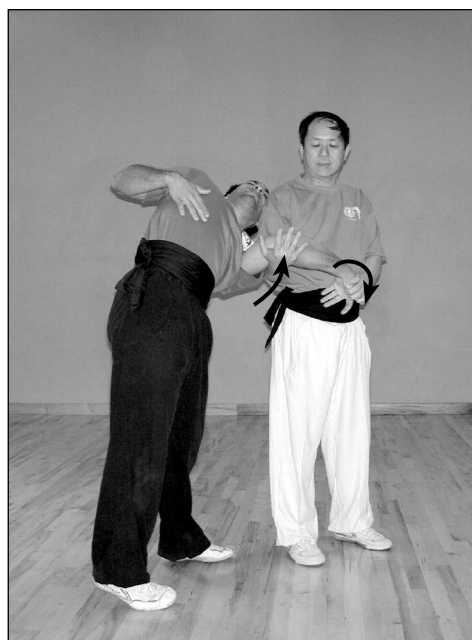


FIGURE 4-151



# Elbow Chin Na 肘擒拿

## 5-1. INTRODUCTION 介紹

Generally speaking, elbow Chin Na is harder to use by itself than finger or wrist Chin Na, because the elbow is a stronger joint. Let us start with a look at the structure of the elbow joint. In the elbow, the bones are connected by three ligaments: the radial collateral ligament, the ulnar collateral ligament, and the annular ligament (Figure 5-1). Strong tendons and muscles run over the joint (Figure 5-2). Because of the structure, the muscles and tendons are more moveable and flexible at this joint. However, the ligaments are less flexible and are more easily torn from the bone when pressure is applied at the right angle. On the other hand, when the tendons and muscles are tensed up, they can protect the ligaments from being damaged. For this reason, the major principle used for elbow control is misplacing the bone. Dividing the muscle/tendon usually has a minor effect in elbow control.

Because the elbow is stronger than the other two joints already discussed, you need more strength to apply the technique. If your opponent stiffens his arm and tightens his muscles, it is very difficult to apply the technique. You must therefore be very skillful and fast. Right before he senses your intention and stiffens his arm, you should already control him. Alternatively, you may also make him lose his balance first and while he is worrying about his balance, take this opportunity and control him. For this reason, stepping is very important in elbow and shoulder Chin Na. You must use stepping to generate a large circle to make him lose his balance.

To control the elbow, you have to be at a closer range than is the case with finger and wrist Chin Na. Most of the finger and wrist Chin Na can be done at long or middle range to prevent the opponent from punching or kicking you. This option is not open if you intend to control the opponent's elbow. To prevent your opponent from punching or kicking you, you must step to his side or rear.

You will find that most of the elbow Chin Na require a skillful wrist Chin Na first. If there is no good wrist Chin Na, the elbow Chin Na will be ineffective and dangerous to you. Wrist Chin Na and elbow Chin Na cooperate and react like brothers, helping each other to make the control safer and more effective. For this reason it is often very difficult to tell what category this kind of Chin Na should belong to. Sometimes the wrist is used for control while the elbow is used for locking, other times the wrist is used



FIGURE 5-1

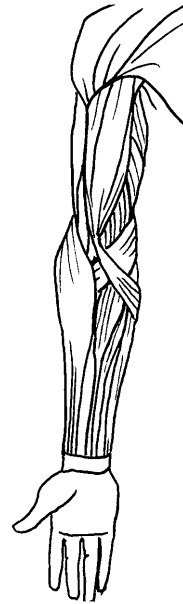


FIGURE 5-2

for locking while elbow Chin Na is used for controlling. Moreover, occasionally you will see techniques which control the wrist, elbow, and shoulder all at the same time.

## 5-2. ELBOW CHIN NA TECHNIQUES 肘擒拿術

### A. Elbow Wrap (Chan Zhou, 纏肘)

#### Technique #1: Small Elbow Wrap (Xiao Chan Zhou, 小纏肘)

When your enemy punches you with his right hand, use your right hand to repel the incoming punch (Figure 5-3). Immediately grab his right wrist, and step your left leg to the front of his right leg while using your left forearm to control his right elbow (Figure 5-4). Then, bend forward, trip his right leg backward, and pull his right arm toward your front and down (Figure 5-5). Finally, control his arm on his back (Figure 5-6).

#### Principle:

Misplacing the bone. This technique can also be used to dislocate the shoulder joint when the pressure or jerking power is applied at the right angle.

#### Escape and Counter:

To prevent your elbow from being locked, you must pull your arm back to your chest immediately and also turn your body to face him. This puts him in an awkward position to control you and also makes him worry about your left punch. To counter,





FIGURE 5-3



FIGURE 5-4

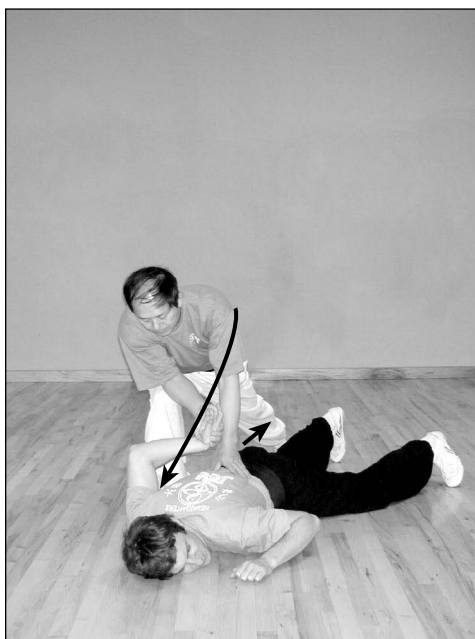


FIGURE 5-5

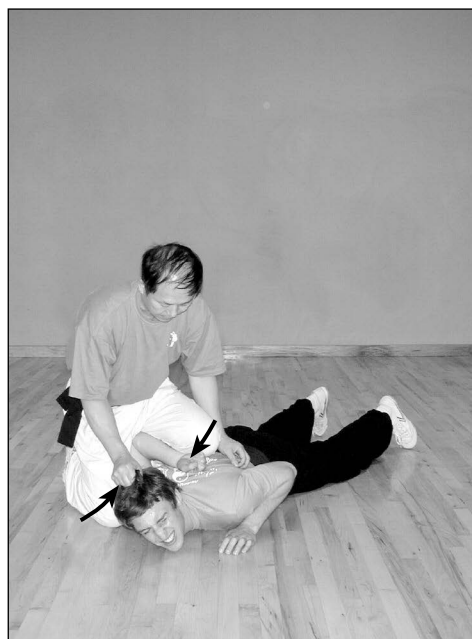


FIGURE 5-6



FIGURE 5-7

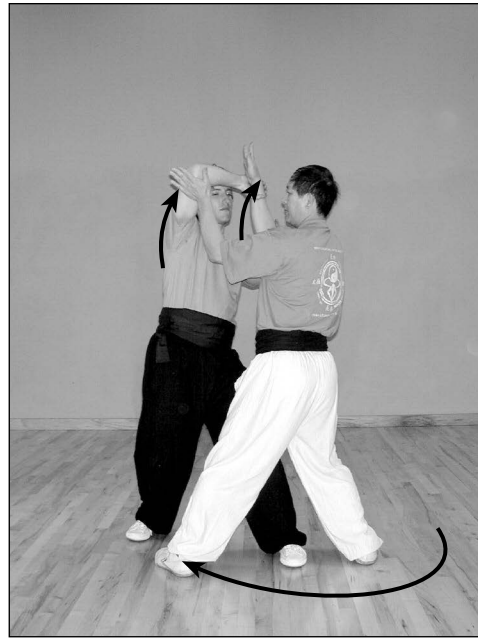


FIGURE 5-8

once you sense your opponent's intention, immediately bend your elbow and pull your hand in toward your chest while placing your left hand on his elbow (Figure 5-7). Next, step your left leg to his front and use both of your hands to trap and lift his right arm (Figure 5-8). Finally, step your right leg behind your left leg and use the leverage of both your hands to press him down (Figure 5-9).

**Technique #2: Large Elbow Wrap (Da Chan Zhou, 大纏肘)**

This technique is used for offense. First step your right leg to the right-hand side of your opponent's right leg, grab his right wrist with your left hand, and use your right elbow to push his right elbow up (Figure 5-10). Next, step your left leg behind him while using both your hands to circle and press him down (Figure 5-11). To make the technique effective, use your left hand to bend his wrist and twist his hand.

**Principle:**

Misplacing the bone at the elbow and shoulder, and dividing the muscle at the wrist. This technique is a combination of wrist, elbow, and shoulder Chin Na. However, because the key to success is the wrapping of the elbow, it is included in the elbow category. Stepping is important in this technique. You must use stepping to the opponent's side and then to the rear to keep him from punching or kicking you.

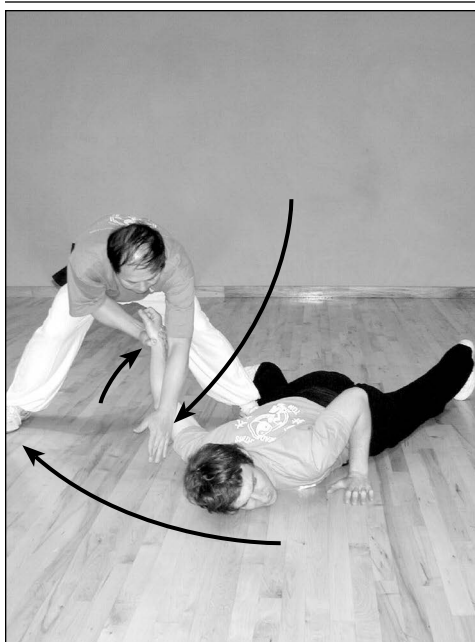


FIGURE 5-9

### Escape and Counter:

The first reaction when you sense your opponent's intention is to stiffen your wrist and pull your elbow back. This will stop the technique. If unfortunately you have been controlled almost to the end, you must roll over onto your back before your face is pushed down to the floor. This will release you from the technique, but you must immediately pull your arm back before your opponent changes his strategy and catches you with another technique. To counter, if

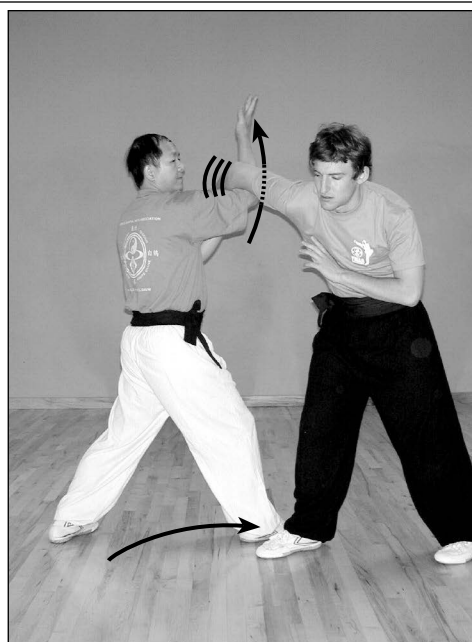


FIGURE 5-10

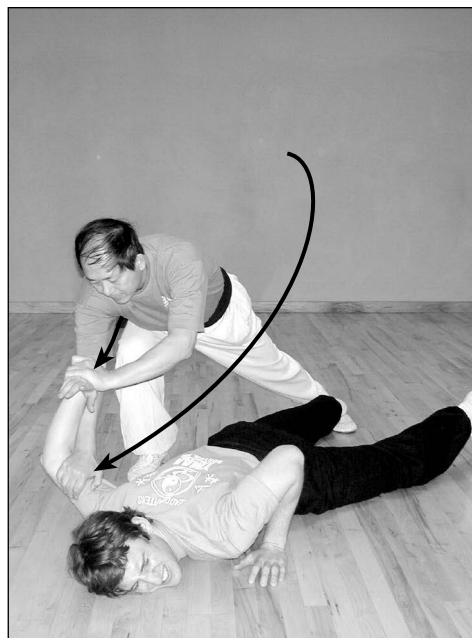


FIGURE 5-11

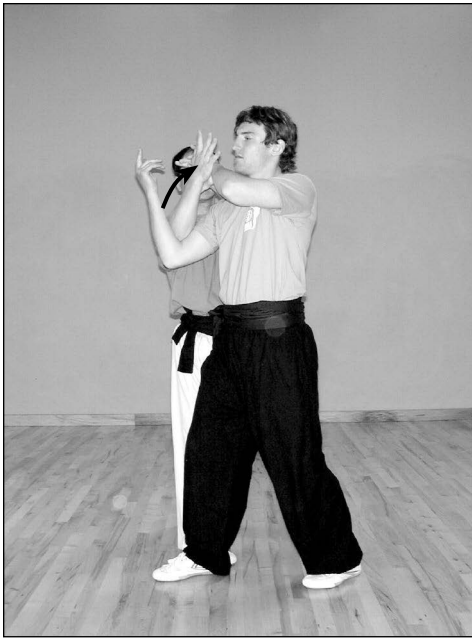


FIGURE 5-12

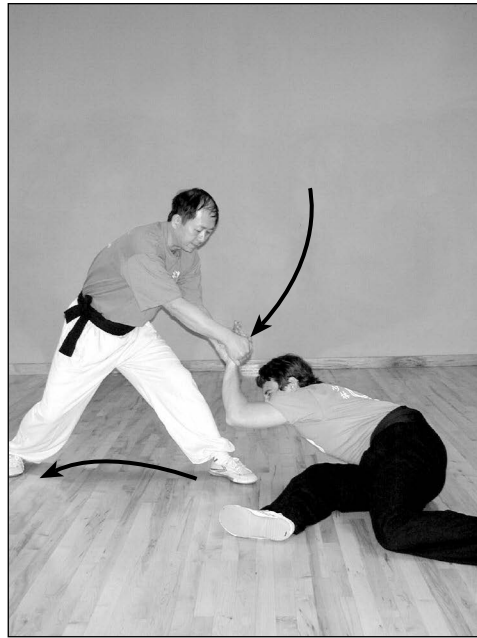


FIGURE 5-13

you act just when your opponent catches your wrist, you can use your left hand to grab his left hand while trapping his left wrist with your right hand (Figure 5-12). Next, step your right leg backward and use the technique of Small Wrap Hand to control him (Figure 5-13).

### *Technique #3: Reverse Elbow Wrap (Fan Chan Zhou, 反纏肘)*

When your opponent punches you with his left fist, step your left leg back and use your right hand to cover the incoming punch (Figure 5-14). Next, grab his left wrist with your left hand while coiling your right hand to his elbow (Figure 5-15). Finally, use the leverage of your right hand and elbow to press him down (Figure 5-16).

#### **Principle:**

Misplacing the bone both in the elbow and shoulder. In this technique you must move him in a circle to make him lose his balance. This will prevent him from attacking you with his other hand.

#### **Escape and Counter:**

When your left wrist is grabbed, push his left hand away with your right hand while turning your body to your left. This will stop him from controlling you. To counter, once you sense your opponent's intention, immediately turn your body to your left while grabbing his right wrist with your right hand (Figure 5-17). Next, step your right

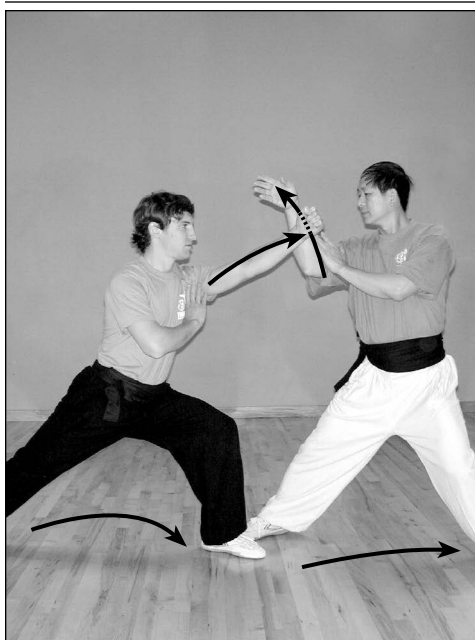


FIGURE 5-14

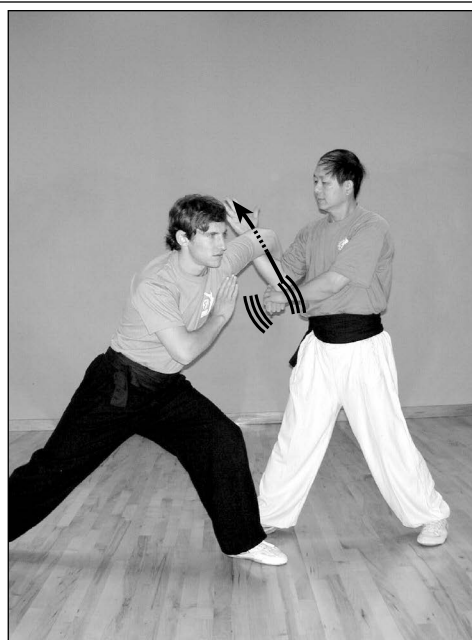


FIGURE 5-15

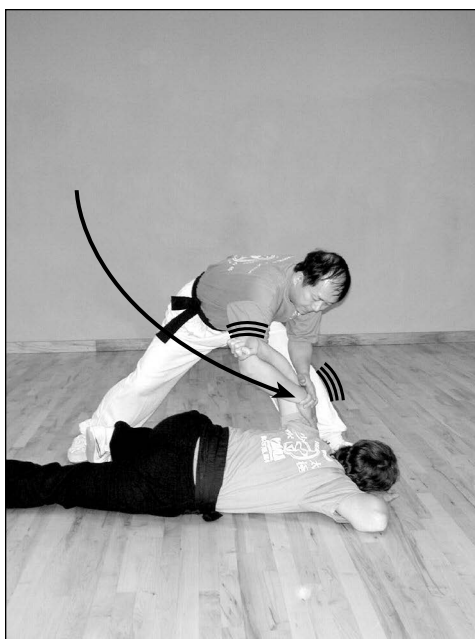


FIGURE 5-16



FIGURE 5-17



FIGURE 5-18

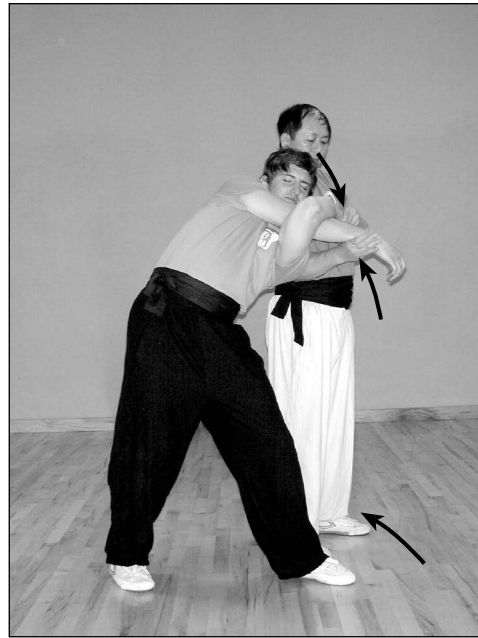


FIGURE 5-19

leg behind his left leg while grabbing his left wrist with your left hand and crossing his arms (Figure 5-18). Finally, lock both of his arms into position (Figure 5-19).

*Technique #4: Upward Elbow Wrap (Shang Chan Zhou, 上缠肘)*

This technique can be used as a counterattack against a punch. If your opponent punches with his right hand, intercept it with a left-hand covering technique (Figure 5-20), and then grab his wrist with your left hand while coiling your right hand over his right arm (Figure 5-21). Twist and press his hand to your left and at the same time lift your right hand up to lock him (Figure 5-22). Alternatively, you may lock his right wrist on your abdominal area and use both your hands to lift up his elbow for controlling (Figure 5-23).

**Principle:**

Dividing the muscle/tendon in the wrist and misplacing the bone in the elbow. In this technique the wrist acts as the major control while the elbow only locks and sets the arm up.

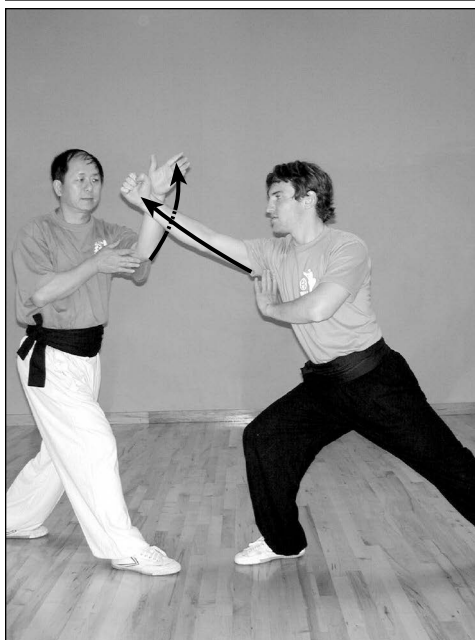


FIGURE 5-20



FIGURE 5-21



FIGURE 5-22

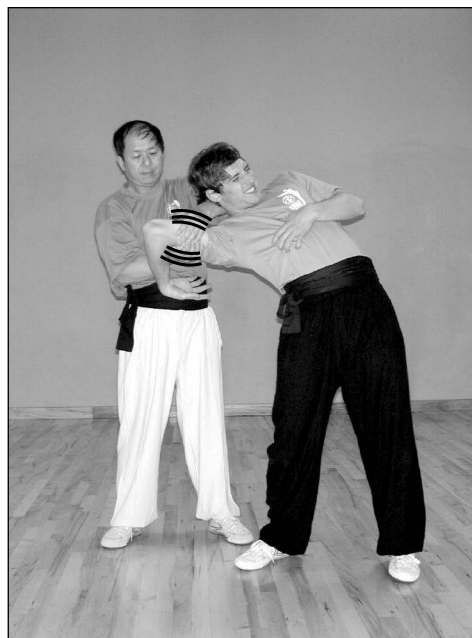


FIGURE 5-23

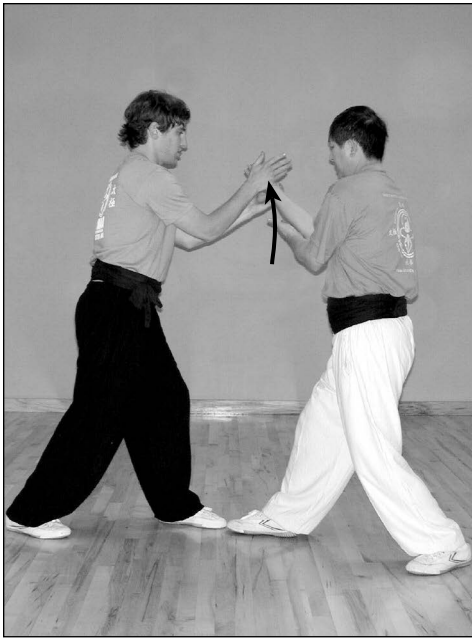


FIGURE 5-24

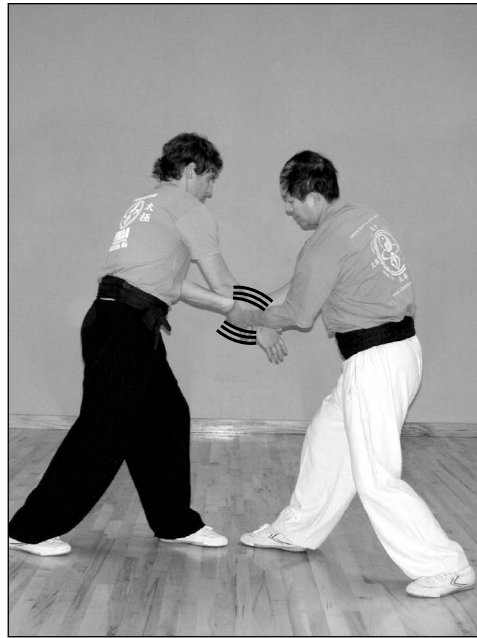


FIGURE 5-25

### Escape and Counter:

Once you sense your opponent's intention, immediately pull your elbow back to your chest so that he cannot lock your elbow with his right hand. Watch out for a possible punch when you are pulling your arm back. To counter, once you sense your opponent's intention, immediately turn your body to your right and pull your right elbow back (Figure 5-24). Next, grab his left hand with both of your hands and start to turn your body to your left (Figure 5-25). Finally, continue turning your body to your left and use the same technique to lock his left arm (Figure 5-26).

### Technique #5: Turning Body Elbow Wrap (Zhuan Shen Chan Zhou, 轉身纏肘)

When your opponent uses his right hand to grab your shirt behind you (Figure 5-27), step your left leg back while circling your left arm around his right arm and placing your right hand on your left wrist (Figure 5-28). Step your right leg to the side of his right leg and move your body under his right



FIGURE 5-26



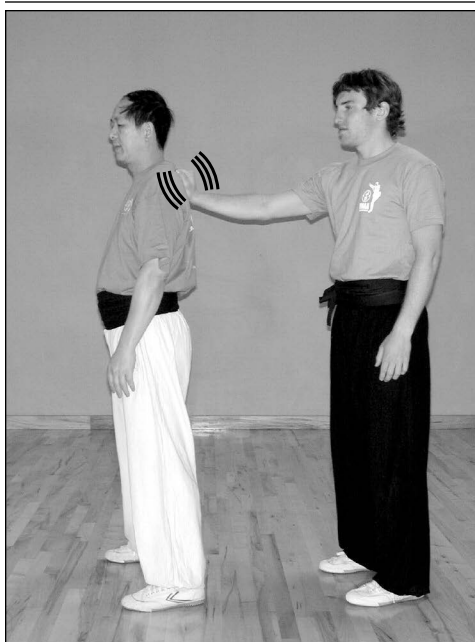


FIGURE 5-27

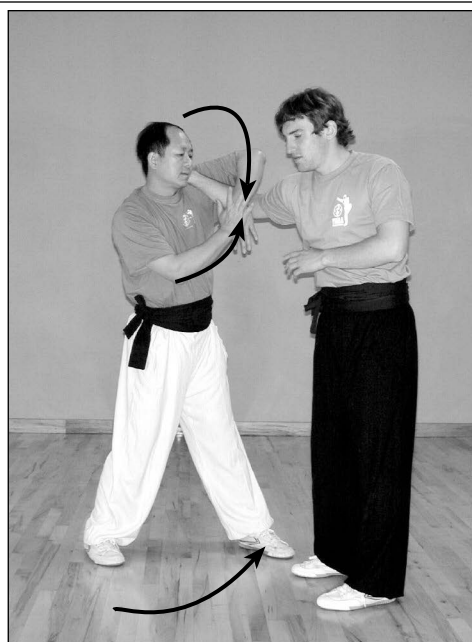


FIGURE 5-28

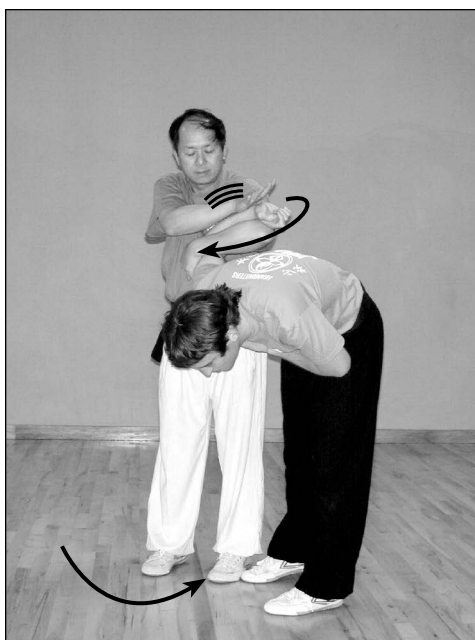


FIGURE 5-29



FIGURE 5-30

arm while securing his arm's position with your right hand (Figure 5-29). Finally, grab his hair and lift his arm upward to lock him (Figure 5-30). Naturally, you may grab his shirt for leverage instead of his hair (Figure 5-31).

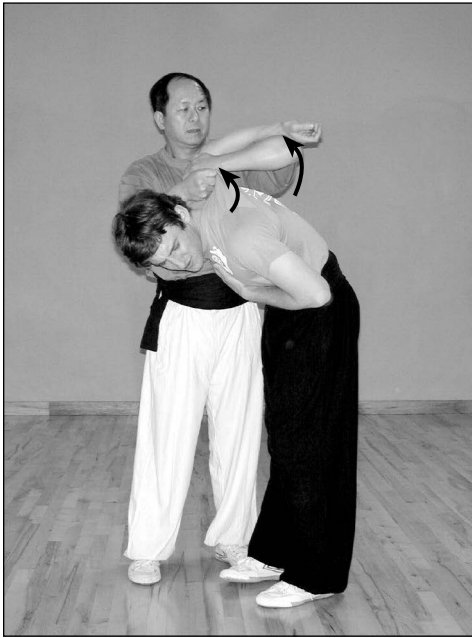


FIGURE 5-31



FIGURE 5-32

**Principle:**

Misplacing the bone in the elbow and shoulder. When you do this technique, you must be fast, otherwise your opponent can easily sense your turning and do something against you.

**Escape and Counter:**

Once you sense your opponent's intention, immediately pull your elbow back to your chest. To neutralize his attempt, simply step your left leg forward and face him while pulling your elbow back. To counter, once you sense your opponent's intention, immediately grab his right hand with your right hand (Figure 5-32). If your opponent continues his body's turning under your left arm, simply use your left hand to push his head forward or to the side (Figure 5-33). Finally, use the leverage of your left hand's pushing and your right hand's pulling to lock him in place (Figure 5-34). To make the lock effective, you should keep a 90 degree angle on his elbow.

**B. Elbow Press (Ya Zhou, 壓肘)**

*Technique #1: Upward Elbow Press (Shang Ya Zhou, 上壓肘)*

When your opponent punches with his left hand, intercept it with your right forearm (Figure 5-35). Then coil your right hand around his forearm up to his elbow while grabbing his wrist with your left hand (Figure 5-36). Finally, move your body closer and

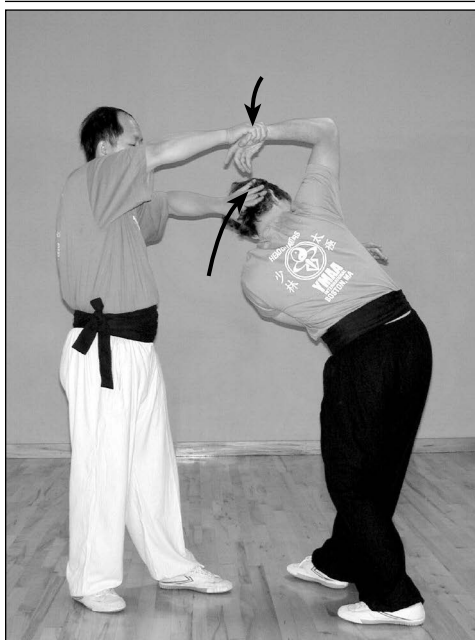


FIGURE 5-33

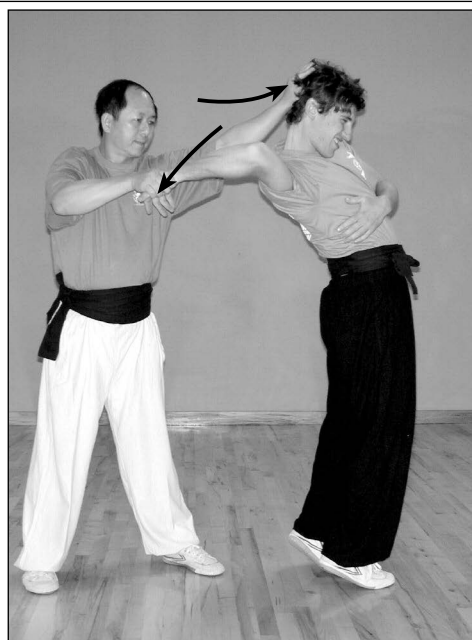


FIGURE 5-34



FIGURE 5-35



FIGURE 5-36

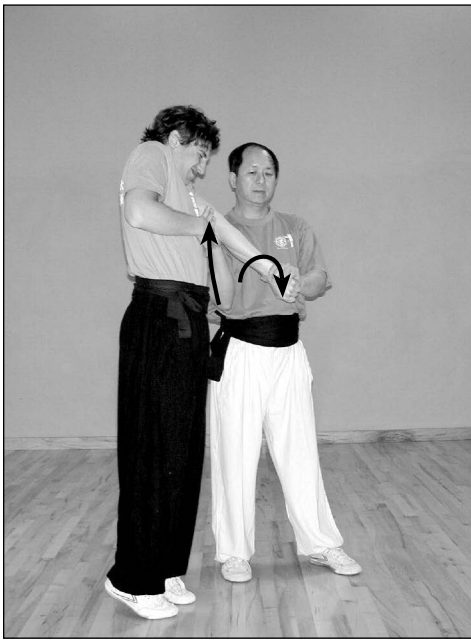


FIGURE 5-37



FIGURE 5-38

use the leverage of your right hand and left hand to lock him up (Figure 5-37). You must make him lift his heels off the floor so that he cannot kick you. In addition, to make the technique effective, you should twist his left wrist toward you as much as possible.

**Principle:**

Misplacing the bone for the elbow and dividing the muscle/tendon for the wrist. When you coil your right hand around his left arm, you must use stick and adhere, wrap and coil up. Your arm moves like a snake creeping up a branch. Step to his left and lift his heels off the floor to stop any further attack.

**Escape and Counter:**

Pull your hand back once your punch has been intercepted. When your opponent steps to your left side, step with him so that you are still facing him. Correct stepping will keep him from being able to control you safely. To counterattack, once you sense your opponent's intention, immediately grab his left hand with both of your hands (Figure 5-38). Next, circle his left hand up and step your right leg forward (Figure 5-39). Finally, take one more step with your left leg and use the body's turning to twist his wrist to lock his arm up (Figure 5-40). To prevent him from turning, you must keep his elbow higher than his shoulder. Not only that, you must also keep his heels off the ground to prevent him from kicking you.

**Technique #2: Carry a Pole on the Shoulder (Jian Tiao Bian Dan, 肩挑扁擔)**

When your opponent punches with his right hand, intercept his punch with your right hand (Figure 5-41). Immediately grab his right wrist with your right hand, step



FIGURE 5-39

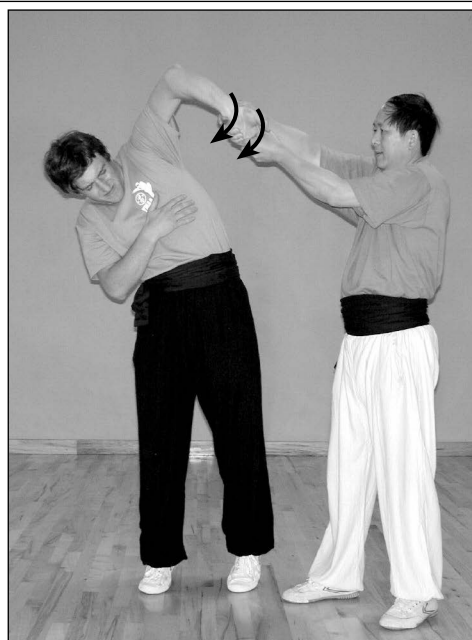


FIGURE 5-40

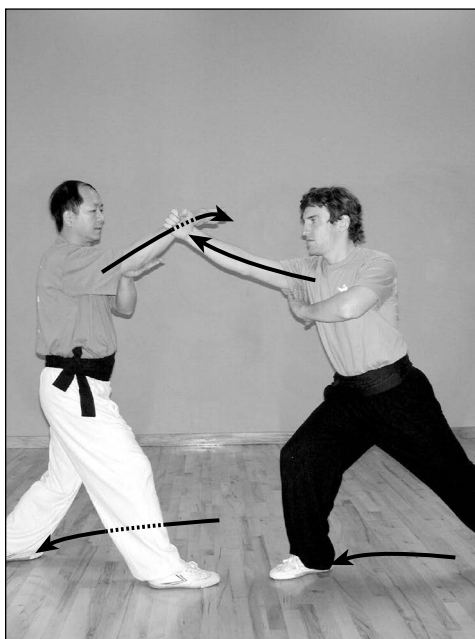


FIGURE 5-41



FIGURE 5-42

your left leg behind his right leg, and place his arm on your left shoulder to lock him up (Figure 5-42). You must force his heels off the floor. Alternatively, you may also lock his

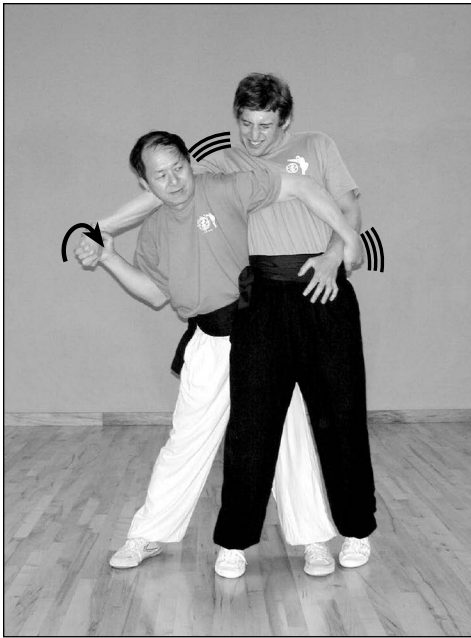


FIGURE 5-43

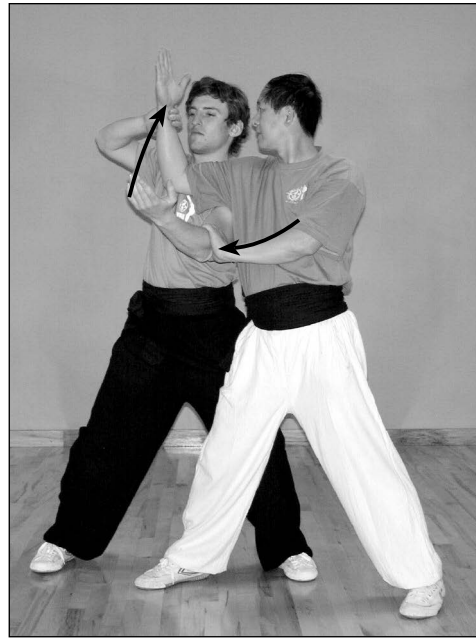


FIGURE 5-44

right arm on your right shoulder (Figure 5-43). However, to prevent him from punching you, you must circle your left arm around his body while trapping his left arm there. Again, you should keep his heels off the ground. To make the technique more effective, you should twist his wrist clockwise as much as possible.

#### **Principle:**

Misplacing the bone. Further pressure will misplace the joint. If you cannot prevent his left hand from punching you, then put more pressure on his right hand and dislocate his shoulder or break his elbow.

#### **Escape and Counter:**

Pull your arm back as soon as possible to keep him from putting it on his shoulder. As you are doing this, twist your arm to an angle where you can bend it. This will stop him from going further. Alternatively, you may use your left hand to push his left elbow forward and pull your right hand backward. This will stop him from continuing the technique. To counter, once you sense your opponent's intention, immediately use your left hand to push his left elbow, and bend your right elbow down (Figure 5-44). This will stop him from going further. Next, step your left leg to his right and use the technique of Small Wrap Hand to lock him down (Figure 5-45).

#### **Technique #3: Prop Up Elbow (Shang Jia Zhou, 上架肘)**

When your opponent punches you with his right fist, you use your left forearm to repel the incoming punch (Figure 5-46). Next, circle his left hand down and grab his wrist with your right hand while coiling your left arm around his elbow, so your left



FIGURE 5-45



FIGURE 5-46

hand can reach his right wrist (Figure 5-47). Use the leverage generated from your left elbow to his right elbow, and your two hands on his wrists, to lock him up until his heels are off the ground. To make the control more effective, you should twist his wrist counterclockwise as much as possible and then push his arm toward his shoulder.

**Principle:**

Misplacing the bone for the elbow and shoulder, and dividing the muscle/tendon for the wrist. You must set up the right angle for the control, lift his elbow with your left elbow, twist his wrist counterclockwise, push down his wrist with both of your hands, and push his arm toward his shoulder. This will cause significant pain in his elbow and shoulder. You should also step to his right to avoid his left-hand punch. If he can punch you with his left hand, your position must be wrong.

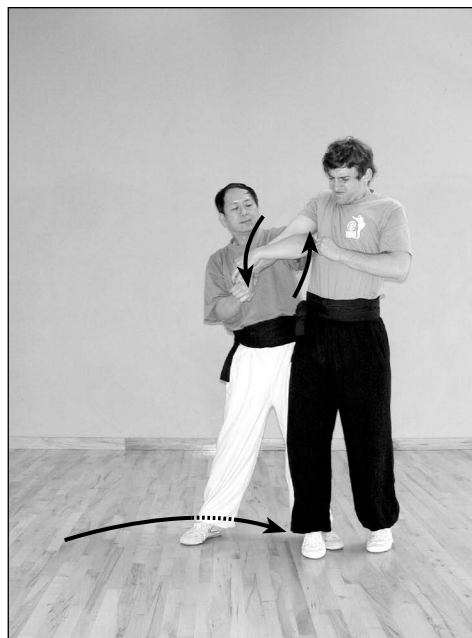


FIGURE 5-47



FIGURE 5-48

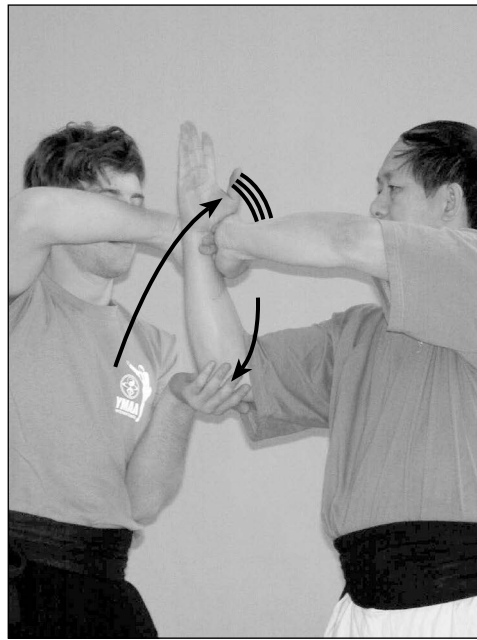


FIGURE 5-49

### **Escape and Counter:**

Pull in your elbow immediately to keep his left elbow from controlling you, and at the same time use your left hand to punch his face before he steps to your right and completely controls you. To counter, once you sense your opponent's intention, immediately lower your elbow and lift up your right wrist while trapping his right hand with your left hand (Figures 5-48 and 5-49). Then step your left leg so you are able to face him while using the technique of Small Wrap Hand to lock his wrist (Figure 5-50).

### **Technique #4: Hands Holding a Large Beam (Shou Wo Da Liang, 手握大樑)**

When your opponent grabs your right wrist with his right hand (Figure 5-51), immediately reverse the grabbing and step your left leg behind his right leg while circling your left arm to the back side of his upper arm (Figure 5-52). Next, use the leverage of your right hand's downward push and your left forearm's upward pressing to lock your opponent in position (Figure 5-53). To make this technique effective, you must twist his arm counterclockwise, placing your left hand on your chest to stabilize the lock, and press upward on the tendon of the opponent's upper arm.





FIGURE 5-50

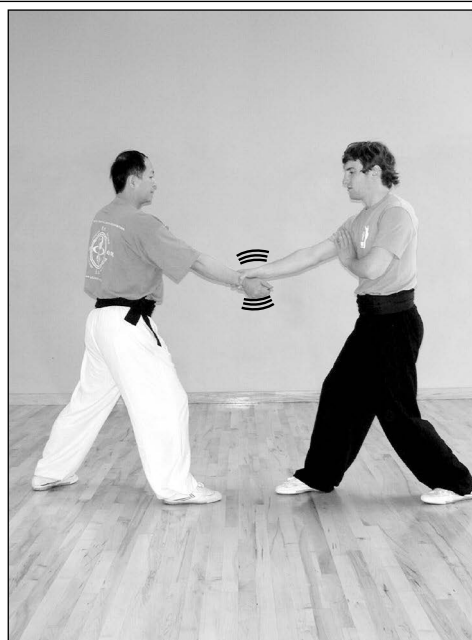


FIGURE 5-51



FIGURE 5-52

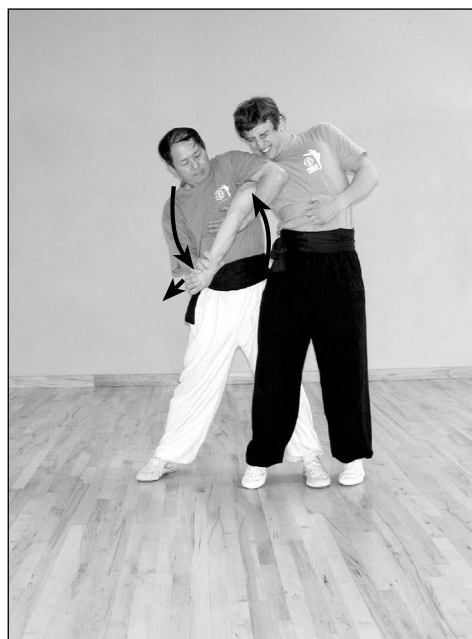


FIGURE 5-53



FIGURE 5-54

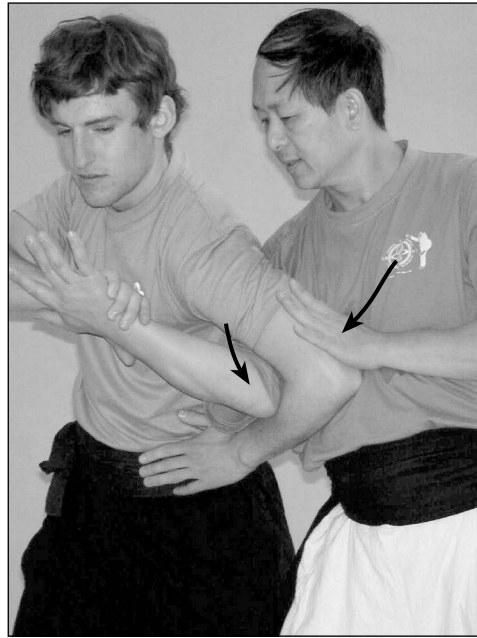


FIGURE 5-55

Alternatively, you may lock his elbow by placing your left forearm under his elbow (Figure 5-54). To generate good leverage, you should place your left hand on your right forearm.

**Principle:**

Pressing tendons on upper arm, misplacing the bone for the elbow, dividing the muscle/tendon for the wrist. If you are taller than your opponent you will find this technique easy to use. However, if you are shorter, this technique will not be practical since your opponent can easily punch your face with his left hand.

**Escape and Counter:**

Your first reaction should be to pull your hand back and bend your elbow before he locks it, while at the same time punching his face with your left hand. To counter, once you sense your opponent's intention, immediately bend your elbow downward while pushing his elbow forward (Figure 5-55). Next, grab his right hand and continue to push his elbow forward (Figure 5-56). Finally, lock his pinky up (Figure 5-57).

**Technique #5: Low Elbow Press (Xia Ya Zhou, 下壓肘)**

This technique can be used against any wrist grab. If your opponent grasps your right wrist with his right hand (Figure 5-58), cover his hand with your left hand as if you were doing the Small Wrap Hand technique, turn your body to your right, and pull his arm straight while placing your left elbow over his elbow (Figure 5-59). Finally, raise

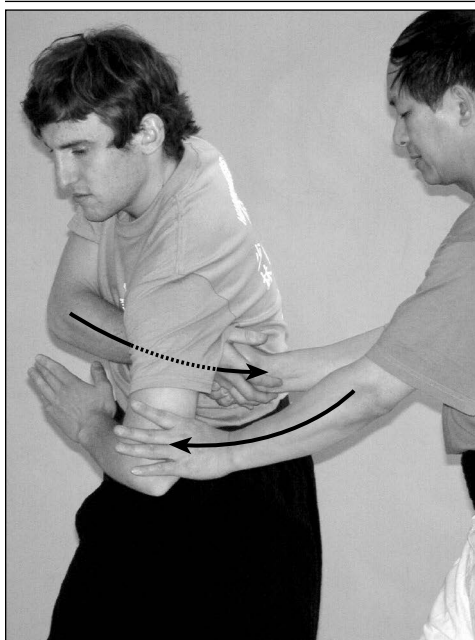


FIGURE 5-56

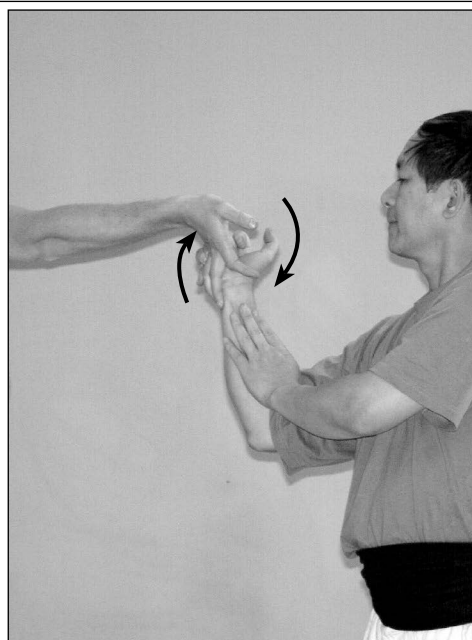


FIGURE 5-57

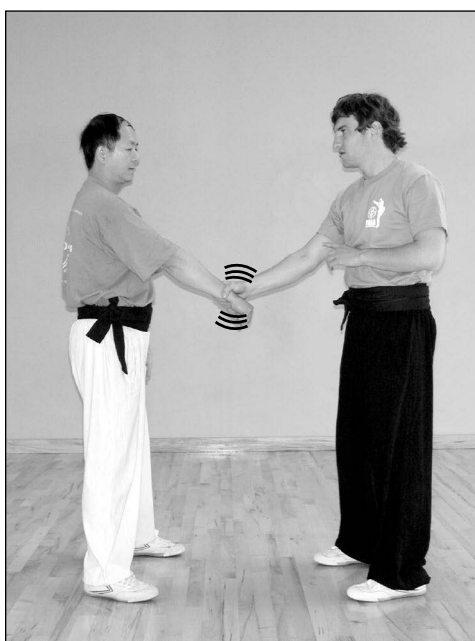


FIGURE 5-58

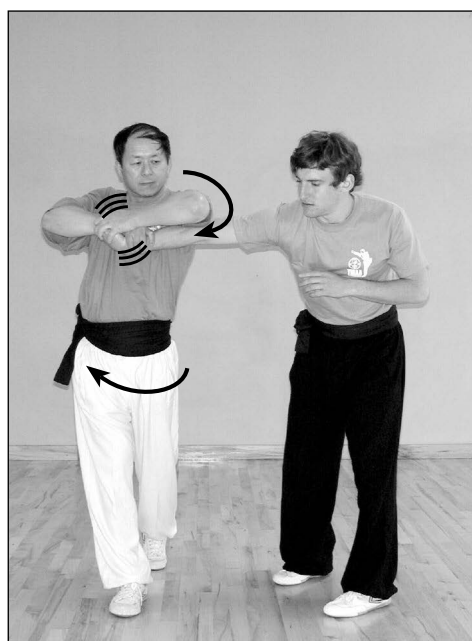


FIGURE 5-59



FIGURE 5-60

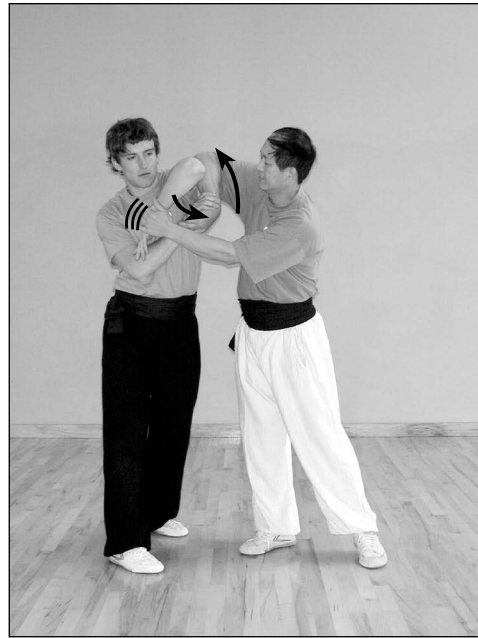


FIGURE 5-61

your hands while lowering your elbow as you sit down in your stance (Figure 5-60). You must hold his hand in the correct angle so that you will be able to keep his elbow straight and lock his arm, otherwise he will be able to escape. Remember to bring him down so that his left elbow touches the floor.

**Principle:**

Misplacing the bone. It is important to do the wrist Chin Na correctly and in coordination with the elbow technique. To prevent your opponent from bending his elbow, you should keep his elbow right under your armpit and generate enough pressure behind his elbow to keep it straight. If you wish to inflict more pain, you can add a finger Chin Na.

**Escape and Counter:**

The first reaction is to keep your arm bent by withdrawing your elbow. This will pull him into range of your left punch. You can then punch his face or use a wrist or elbow Chin Na to counter. Remember your opponent has an equal chance to punch you while you are withdrawing your elbow. To counter, once you sense your opponent's intention, immediately grab his left hand with your left hand while bending your elbow (Figures 5-61 and 5-62). Free your right hand and use the leverage of both your hands to lock him down (Figure 5-63).

**Technique #6: Old Man Promoted to General (Lao Han Bai Jiang, 老漢拜將)**

This technique is similar to the previous technique and is also commonly used to counterattack against wrist grabs. When your opponent uses his right hand to grasp your left wrist (Figure 5-64), cover his hand with your right hand, rotate your body to your right as

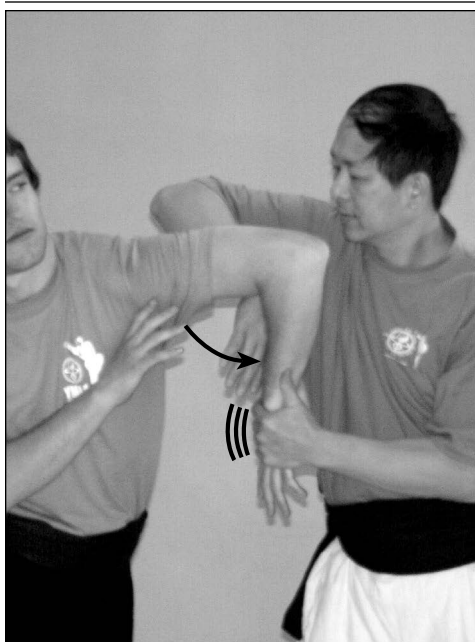


FIGURE 5-62

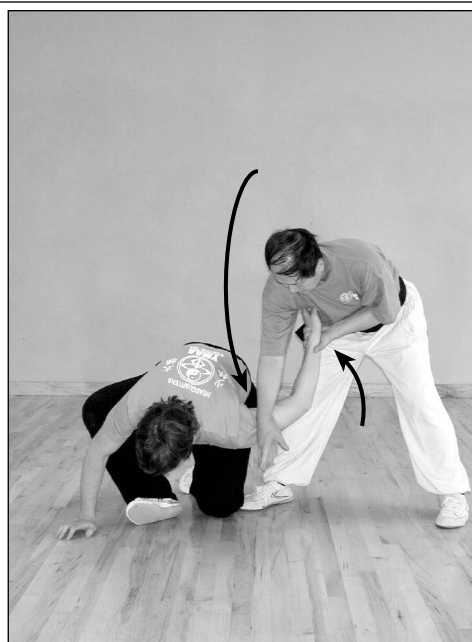


FIGURE 5-63



FIGURE 5-64

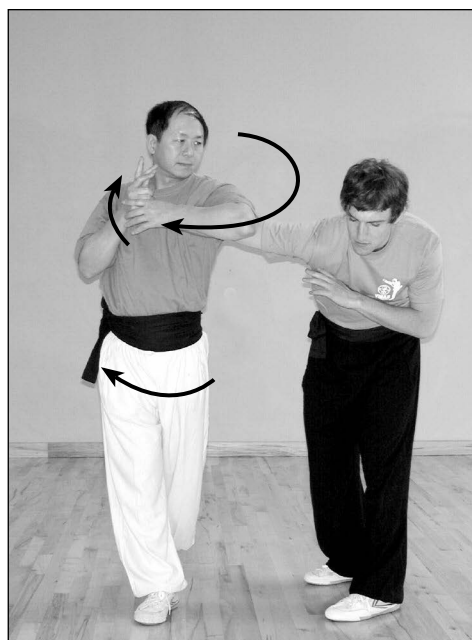


FIGURE 5-65

you place your left armpit over his right elbow (Figure 5-65), and then press him down (Figure 5-66). As in the previous technique, his arm must be trapped and controlled right under your armpit so it can be kept straight and locked. You must press him to the floor.



FIGURE 5-66

**Principle:**

Misplacing the bone. Refer to the previous technique.

**Escape and Counter:**

As soon as you sense the opponent's intention, bend your elbow and use your other hand to push his elbow away. This will stop him from controlling you. To counter, once you sense your opponent's intention, immediately grab his right hand with your left hand (Figure 5-67). Next, twist his right wrist while coiling your right hand around his right arm (Figure 5-68). Finally, place your right hand under his elbow and lift it upward while twisting his left hand counterclockwise (Figure 5-69).

**Technique #7: Left Right Cross Elbow**  
(Zuo You Jiao Zhou, 左右交肘)

This technique is used whenever you find your opponent's arms crossed, or when you cause him to cross his arms. When your opponent punches with his right fist, use your right hand to repel the incoming punch (Figure 5-70). Grab his right fist and

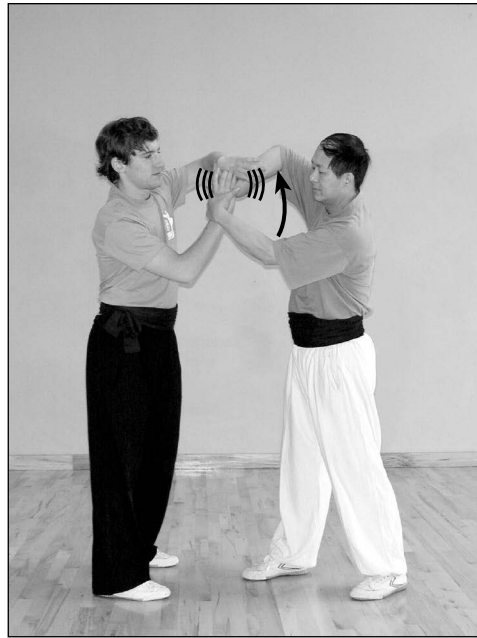


FIGURE 5-67

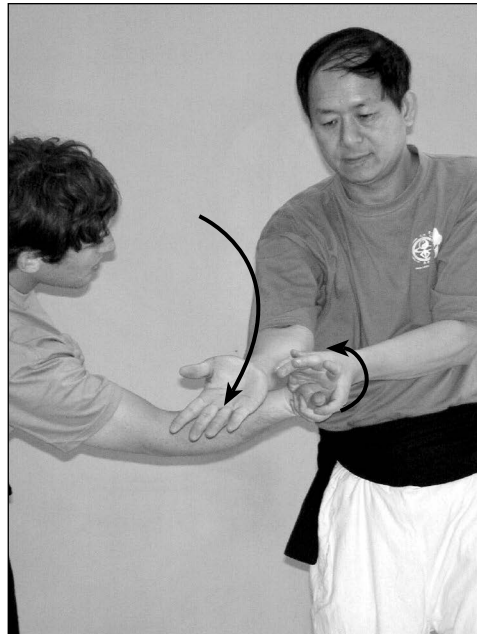


FIGURE 5-68

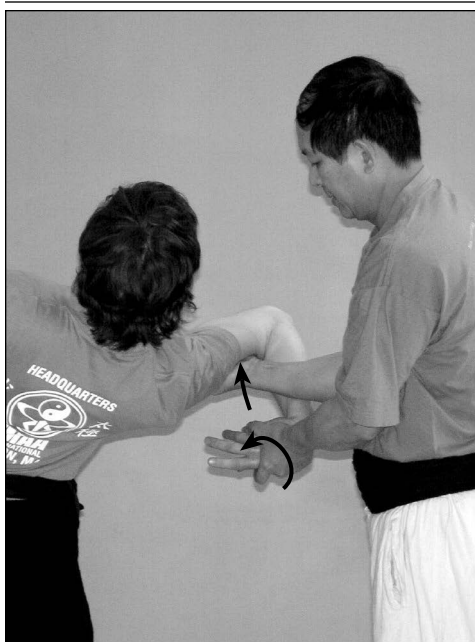


FIGURE 5-69



FIGURE 5-70

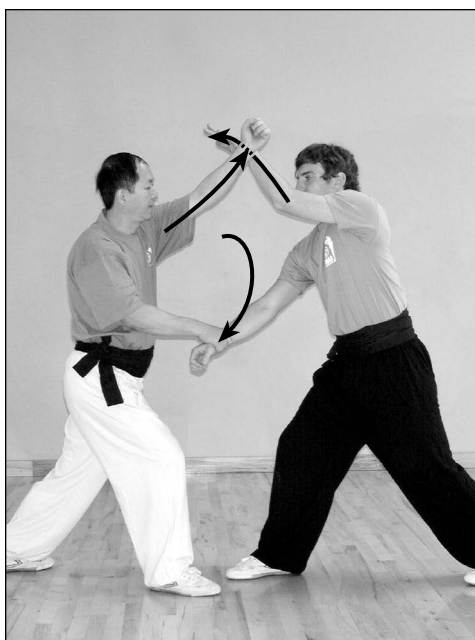


FIGURE 5-71



FIGURE 5-72

punch with your left fist to his face to cause him to block (Figure 5-71). Then, pull his left hand down and cross both of his arms to lock him in place (Figure 5-72).



FIGURE 5-73

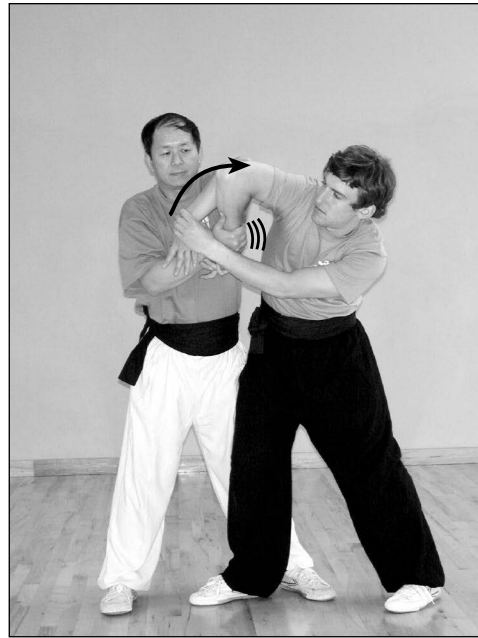


FIGURE 5-74

**Principle:**

Misplacing the bone. In this technique you use the opponent's arm to press his own elbow. Press him until he is off balance, and beware of a possible kick.

**Escape and Counter:**

Once you sense your opponent trying to cross your arms, immediately pull your elbows in and keep them apart (Figure 5-73). Next, grab his right wrist with your right hand while using your left forearm to push his right elbow upward (Figures 5-74 and 5-75). Finally use the leverage of your right hand and left forearm to press him down (Figure 5-76).

*Technique #8: The Heavens Turn and the Earth Circles-1 (Tian Xuan Di Zhuan-1, 天旋地轉一)*

When someone grabs your shirt from behind (Figure 5-77), simply turn to your right to face him while raising both arms to trap his right arm (Figure 5-78). When you

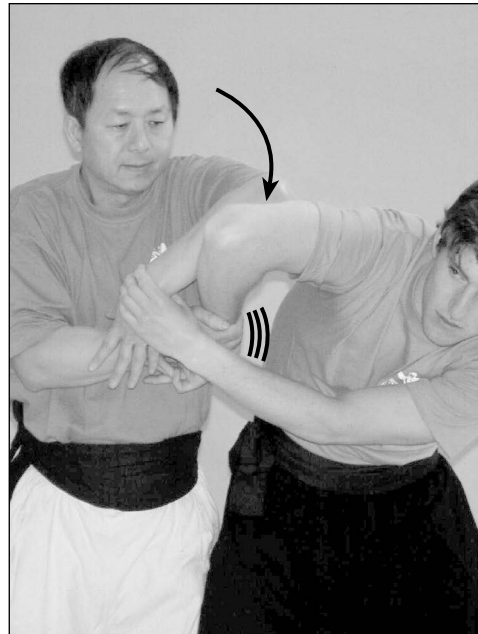


FIGURE 5-75





FIGURE 5-76

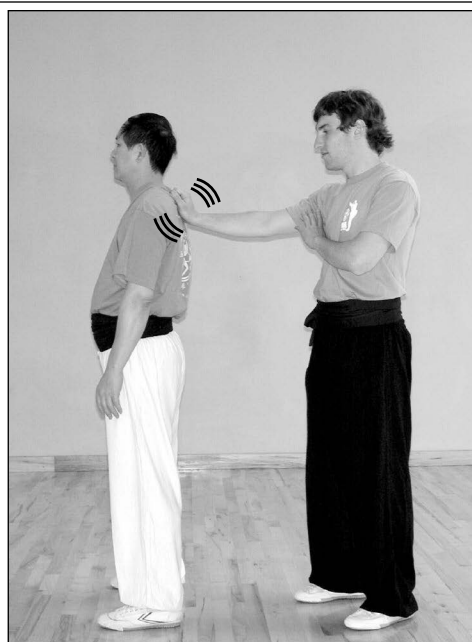


FIGURE 5-77

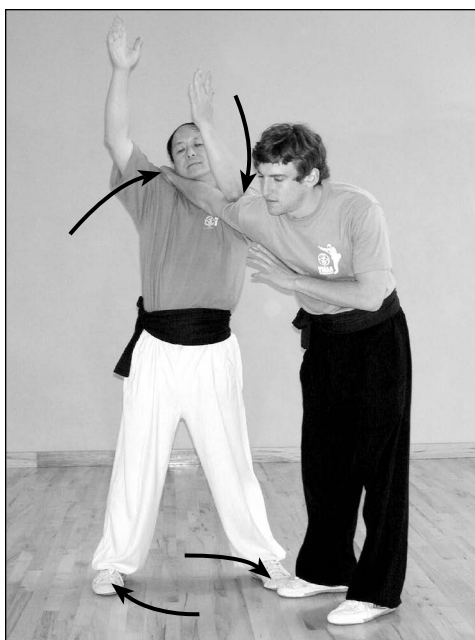


FIGURE 5-78



FIGURE 5-79

are doing so, you should use the right side of your neck and upper right arm to trap his forearm. Then bow forward while pressing your arm down on his elbow (Figure 5-79).



FIGURE 5-80



FIGURE 5-81

**Principle:**

Misplacing the bone. When you apply this technique you must be fast, otherwise your opponent can easily sense your intention and pull you backward off balance.

**Escape and Counter:**

Pull your arm back and bend your elbow down before he can lock you. You may also pull him down while he is turning. To counter, first pull your right arm back and bend the elbow while grabbing his left wrist with your left hand (Figure 5-80). Next, bend the wrist by pushing his hand down while using your right hand to generate good locking leverage (Figure 5-81).

*Technique #9: The Heavens Turn and the Earth Circles-2 (Tian Xuan*

*Di Zhuan-2, 天旋地轉二)*

Like the previous technique, when someone grabs your shirt from behind (Figure 5-82), step your left leg back, and lock his right elbow with your left arm (Figure 5-83). Then bow forward and at the same time press his elbow down (Figure 5-84).

**Principle:**

Misplacing the bone. Refer to the previous technique.

**Escape and Counter:**

Pull your arm straight back before he can lock you. You may also pull him down while he is turning. To counter, use your left hand to push his left elbow (Figure 5-85).

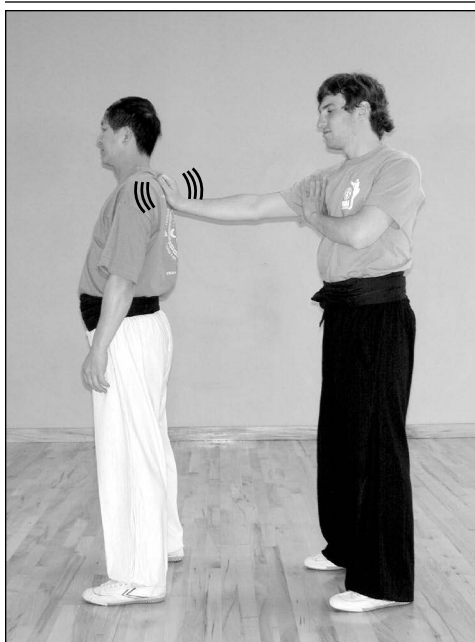


FIGURE 5-82



FIGURE 5-83



FIGURE 5-84



FIGURE 5-85



FIGURE 5-86

Next, use your right hand to push his head down while pushing his elbow forward (Figure 5-86). Naturally, you may also grab his hair to pull his head down.

### **C. Turning Elbow (Zhuan Zhou, 轉肘)**

#### **Technique #1: Forward Turning Elbow (Qian Fan Zhou, 前翻肘)**

When your opponent punches you with his right hand, you repel the incoming punch with your right forearm (Figure 5-87), then grab his hand, bend and twist his wrist while using your left hand to push his elbow down (Figure 5-88). Next, while you are still locking his right arm, move your right elbow to the right side of his back (Figure 5-89). Finally, switch your hands and use your right hand to press and twist his right hand while using your left hand to



FIGURE 5-87

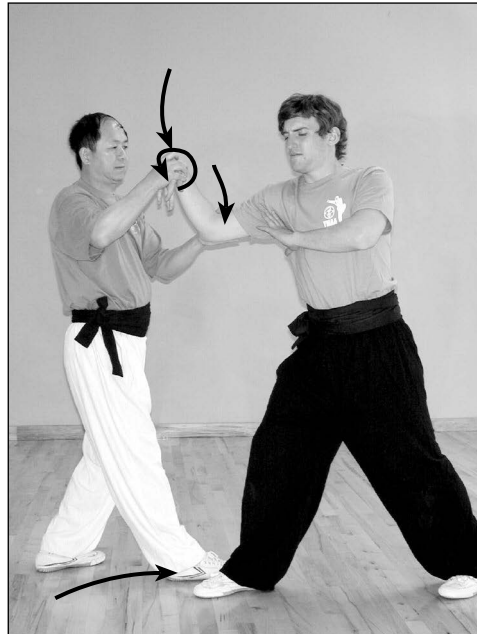


FIGURE 5-88



FIGURE 5-89

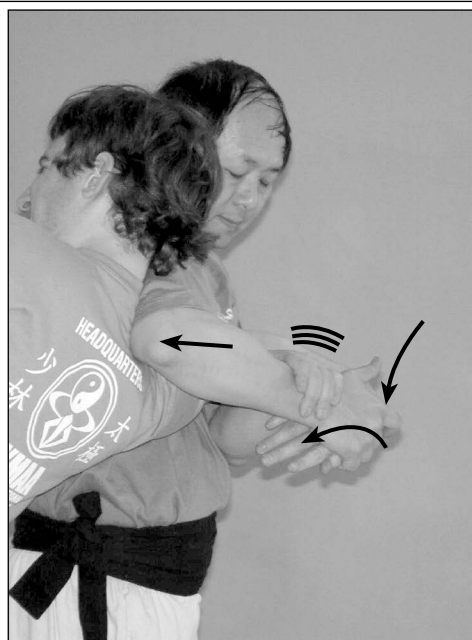


FIGURE 5-90



FIGURE 5-91



FIGURE 5-92

pull your right forearm to enhance the pressure (Figure 5-90). Alternatively, you may use your right hand to grab his right fingers while pushing his head forward with your right hand (Figures 5-91 and 5-92).



FIGURE 5-93

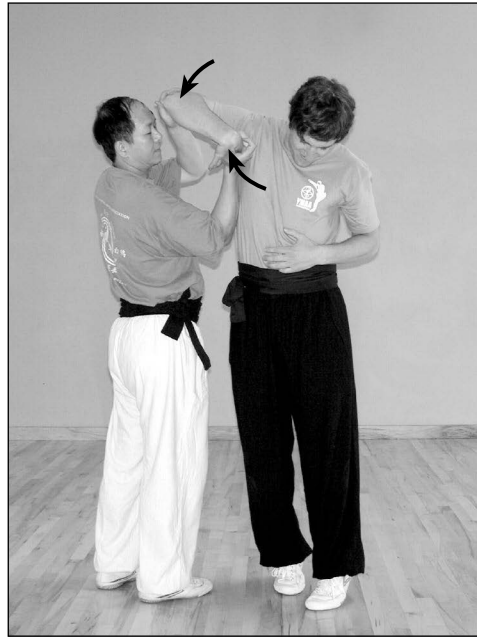


FIGURE 5-94

**Principle:**

Misplacing the bone in the shoulder and elbow, and dividing the muscle/tendon for the wrist. This technique is commonly used to take down.

**Escape and Counter:**

When you sense your opponent's intention, immediately drop your elbow and keep your fingers facing upward. This will provide you with a good situation to stop him from controlling. To counter, again you must first drop your right elbow and keep your right fingers pointing upward (Figure 5-93). Next, grab his right hand, bend and twist his wrist, and use your left hand to press his elbow down (Figures 5-94 and 5-95).

**Technique #2: Lion Shakes Its Head (Shi Zi Yao Tou, 獅子搖頭)**

This technique is commonly used against a grab on your arm or elbow, such as is commonly applied in Judo. When your opponent's left hand grabs your right elbow or arm (Figure 5-96), first circle your right arm around his left arm and use your left hand to grab his left hand (Figure 5-97). Continue to twist his wrist, push your right shoulder against his left shoulder, and raise up his elbow with your right forearm (Figure 5-98).

**Principle:**

Misplacing the bone for the elbow and dividing the muscle/tendon for the wrist. When you use this technique, remember to control your opponent from his side so he cannot punch you with his right hand.



FIGURE 5-95



FIGURE 5-96

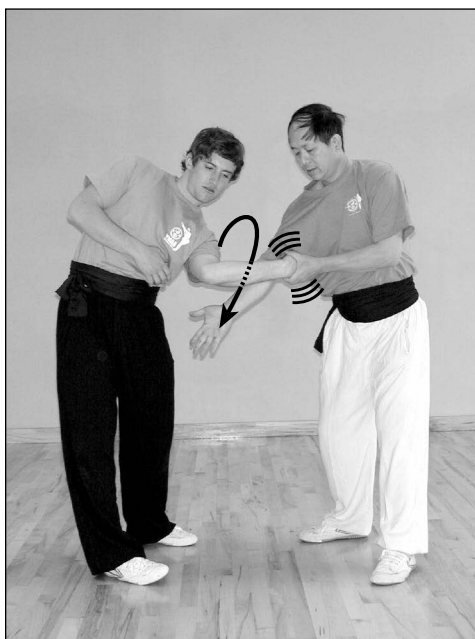


FIGURE 5-97

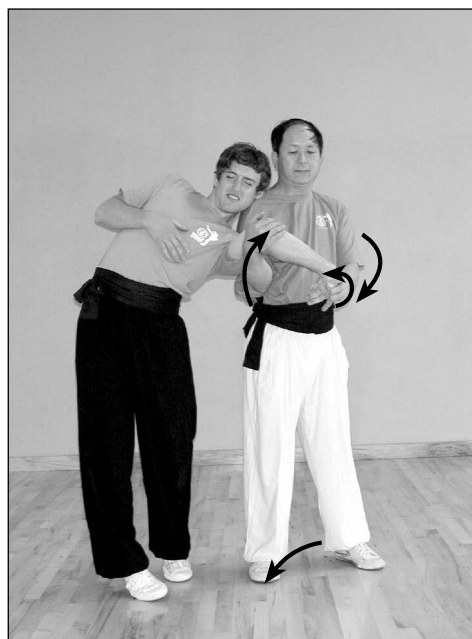


FIGURE 5-98

### **Escape and Counter:**

Since your opponent has to use both of his hands to apply the technique, you can easily punch his face or even kick him if you act before you are completely controlled.

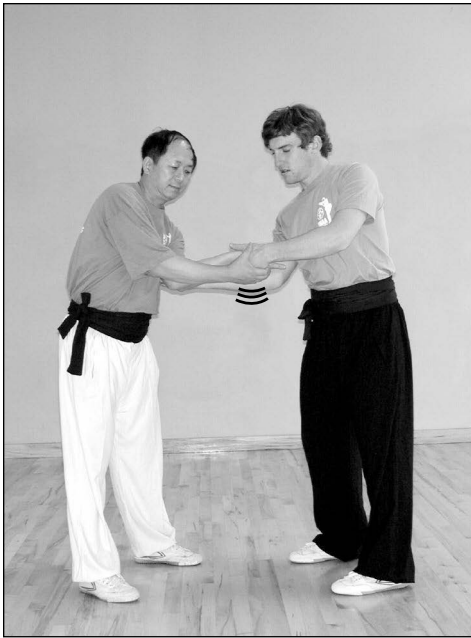


FIGURE 5-99



FIGURE 5-100

To counter, once you sense your opponent's intention, immediately grab his left hand with your right hand (Figure 5-99). Next, turn your body, step to his left, and use both of your hands to lock his wrist and arm (Figure 5-100).

**Technique #3: Forward Upward Turning (Qian Shang Fan, 前上翻)**

When your opponent punches your chest with his right fist, intercept with your left hand (Figure 5-101). Next, step your right leg to his right, and push his wrist forward with your left forearm while pulling his elbow in with your right forearm (Figure 5-102). Finally, hook his right forearm down and use your left hand to push his head forward to lock him (Figure 5-103). To make the control effective, the controlling angle at his elbow must be 90 degrees (Figure 5-104).

**Principle:**

Misplacing the bone. Remember to step your right leg to your opponent's right to prevent him from punching you with his left hand, or step behind his right leg in case you want to sweep his leg and make him fall backwards.





FIGURE 5-101



FIGURE 5-102



FIGURE 5-103

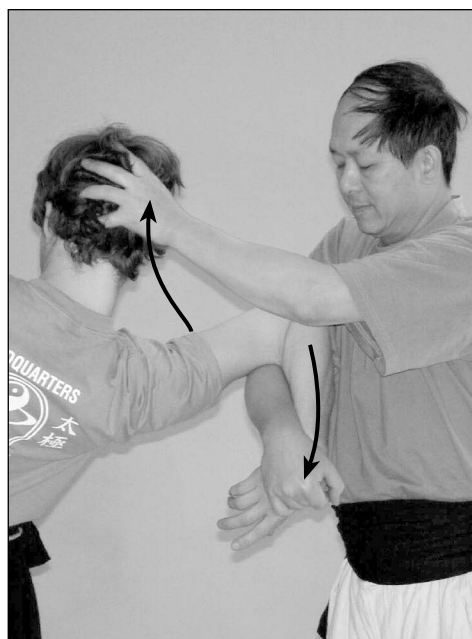


FIGURE 5-104

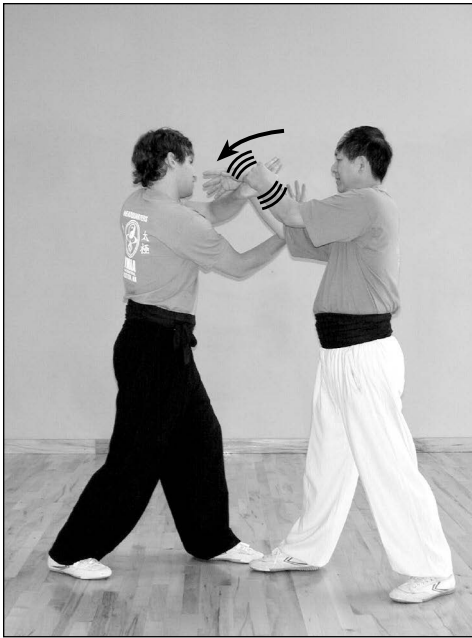


FIGURE 5-105

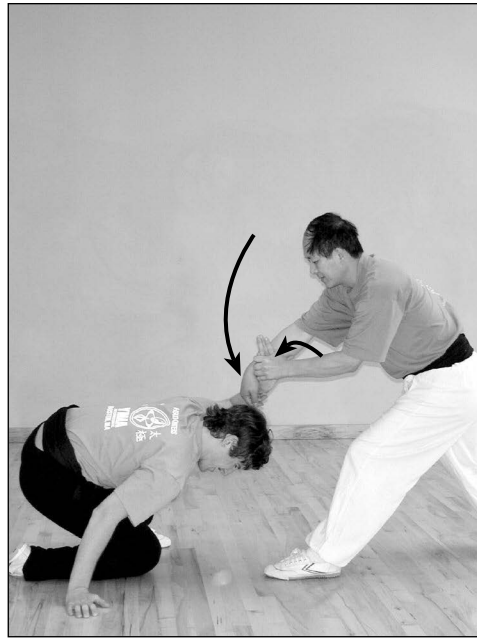


FIGURE 5-106

### **Escape and Counter:**

Use your left hand to push his right arm away and at the same time pull your right hand back. This will stop his attempt to control you. To counter, once you sense your opponent's intention, immediately grab his left hand with your left hand and trap your right hand down on his wrist (Figure 5-105). Then, press him down to control him (Figure 5-106).

### **Technique #4: Backward Upward Turning (*Hou Shang Fan*, 後上翻)**

This technique is used against a wrist control or against a punch. When your opponent punches you with his right fist, you intercept with your right forearm (Figure 5-107). Next, grab his right hand from the upper side of your forearm, twist his wrist, and move your elbow to his elbow area (Figure 5-108). Finally, use the leverage generated from your right elbow's upward pushing and left hand's twisting to lock him (Figure 5-109). Alternatively, you can step your left leg behind him, trap his wrist under your armpit and use both hands to push his head to lock him (Figure 5-110).

### **Principle:**

Dividing the muscle/tendon for the wrist and misplacing the bone for the elbow. Remember to step your right leg to his right side to prevent him from punching you with his left hand.



FIGURE 5-107

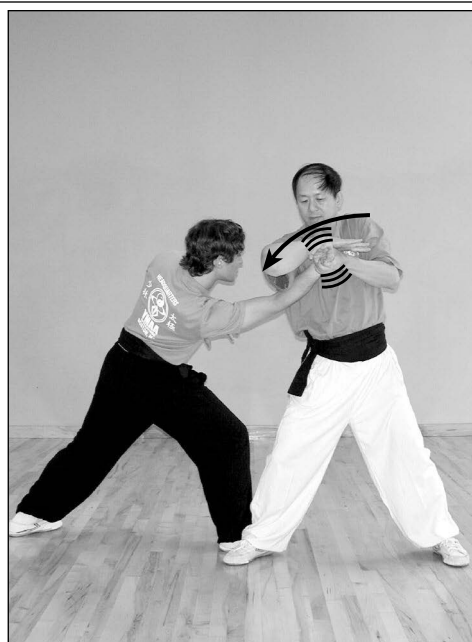


FIGURE 5-108



FIGURE 5-109



FIGURE 5-110

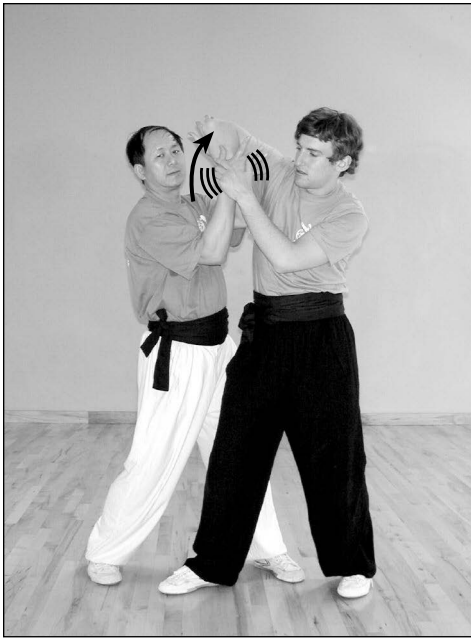


FIGURE 5-111



FIGURE 5-112

**Escape and Counter:**

To counter, once you sense your opponent's intention, immediately grab his wrist with your right hand and push his right elbow upward with your left hand (Figure 5-111). Then, use the leverage generated from both your hands to press him down (Figure 5-112).

**Technique #5: Old Man Carries Fish on His Back (Lao Han Bei Yu, 老漢背魚)**

When your opponent punches you with his right fist, you intercept with your right forearm (Figure 5-113). Next, grab his right wrist with both of your hands, step your left leg behind his right leg, and push his elbow upward with your left elbow (Figure 5-114). Finally, readjust your right leg and bend forward to lock him in place (Figure 5-115). Pull down with both hands until his heels leave the floor. You should keep the angle on his elbow 90 degrees.

**Principle:**

Dividing the muscle/tendon and misplacing the bone for both elbow and shoulder. This technique is a large circle and it is easily sensed by the opponent.

**Escape and Counter:**

Simply stiffen your arm and pull it back. To counter, while your opponent is turning his body, you also turn with him and at the same time use your left hand to grab his left hand (Figure 5-116), then bow forward and use the same technique to control him (Figure 5-117).

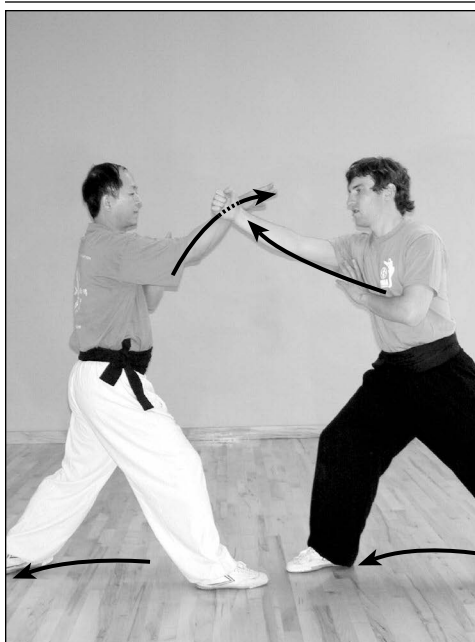


FIGURE 5-113

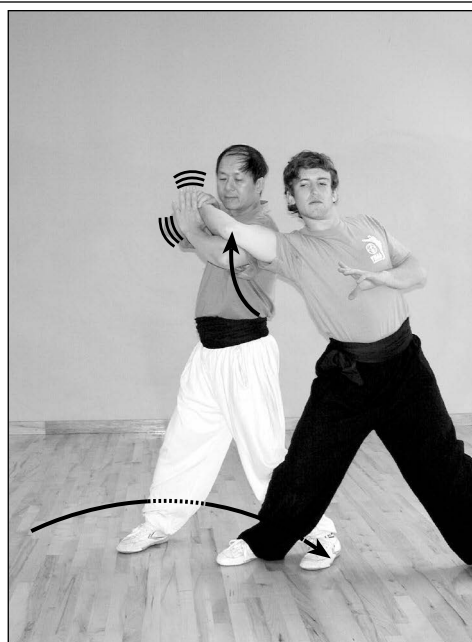


FIGURE 5-114

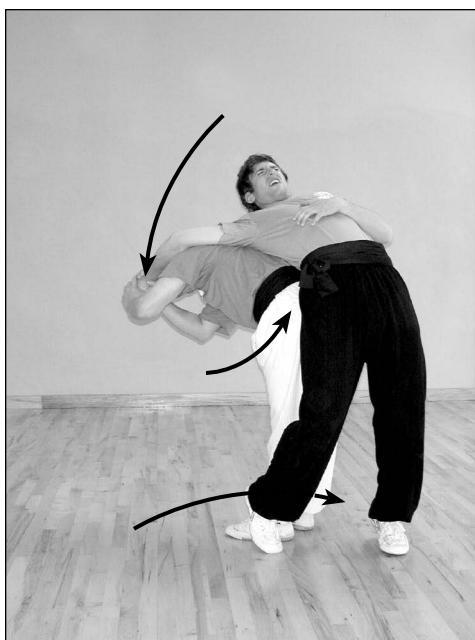


FIGURE 5-115



FIGURE 5-116



FIGURE 5-117

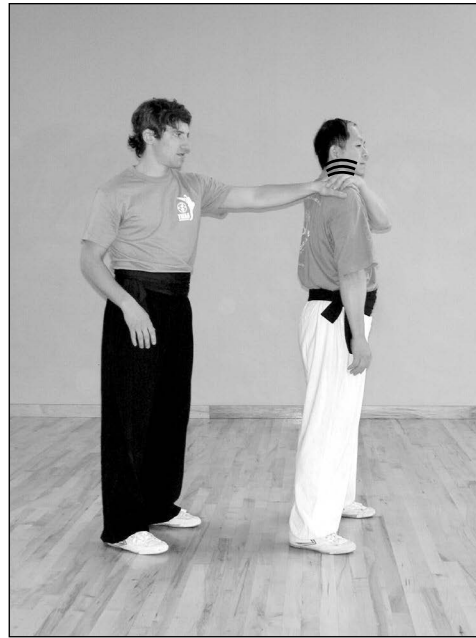


FIGURE 5-118

#### *Technique #6: Turn Back to Seize the Ape (Hui Tou Qin Yuan, 回頭擒猿)*

This technique is used to control an opponent who is using his left hand to grab your right shoulder from behind. Whenever your shoulder is touched, your first reaction should be to cover his hand with your other hand (Figure 5-118) and turn your body to your right while circling your right arm over his elbow and locking his left arm (Figure 5-119). Finally, extend your right arm and push his chest with your hand (Figure 5-120). This will increase the pain and stop him from turning.

##### **Principle:**

Misplacing the bone in the elbow and dividing the muscle/tendon in the shoulder. This technique is fast and effective. Unfortunately, in a real fight no one will touch your shoulder from the rear since he can punch you just as easily.

##### **Escape and Counter:**

In this technique it is pretty hard for your opponent to effectively cover your hand so you cannot escape. You can easily pull your hand back before your elbow is locked. To counter, once your opponent has circled his right arm around your left arm, bend your elbow tightly in against your body while using your right hand to grab his right hand (Figure 5-121), then step your left leg back to lock his pinky (Figure 5-122). You should apply pressure on his pinky until his heels are off the ground.



FIGURE 5-119

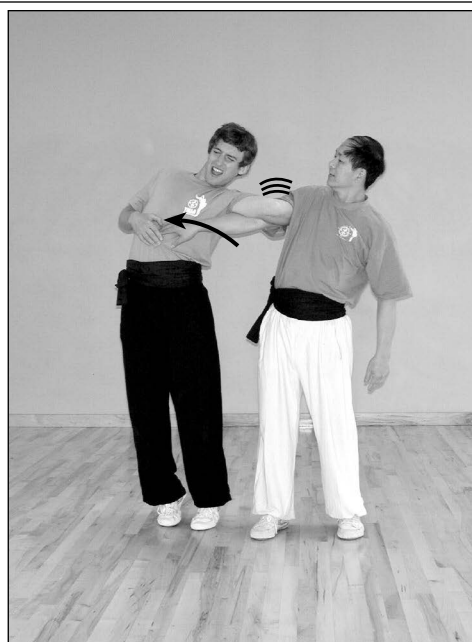


FIGURE 5-120

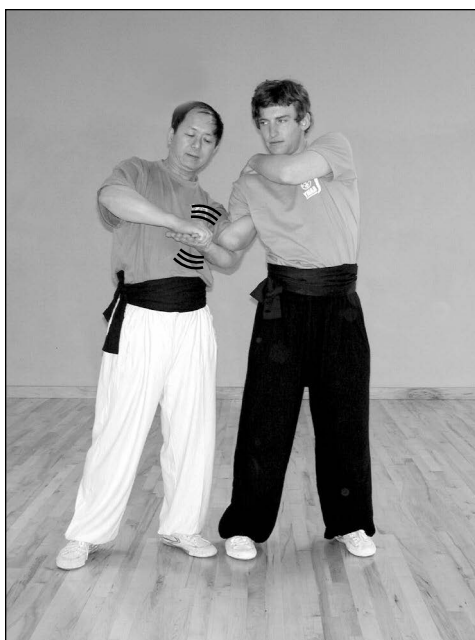


FIGURE 5-121

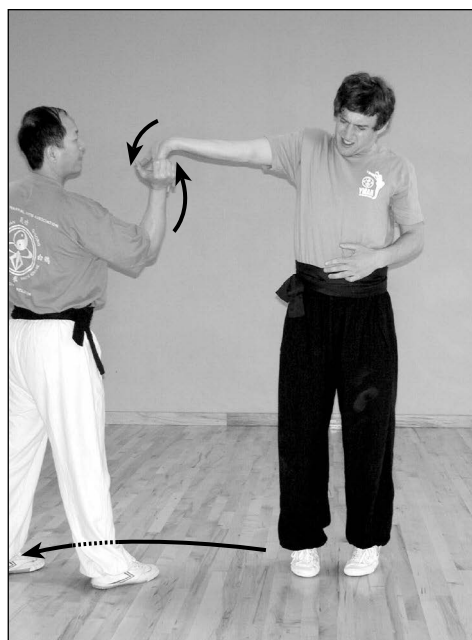


FIGURE 5-122



FIGURE 5-123

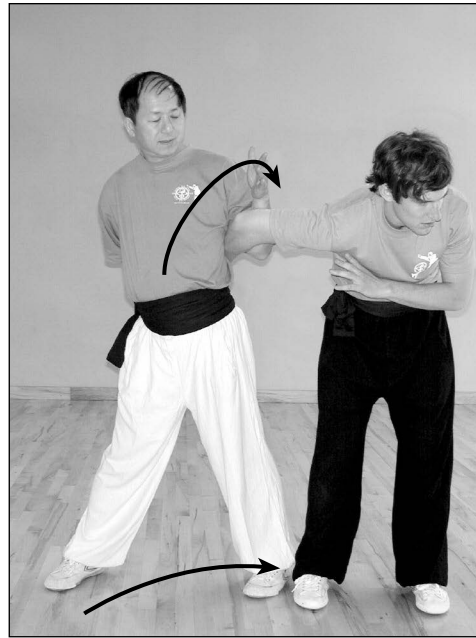


FIGURE 5-124

**Technique #7: Old Man Bows Politely (Lao Han You Li, 老漢有禮)**

This technique is used against a grab to your waist area from the rear. When your opponent uses his right hand to grab your waist from the rear, grab his hand with your right hand (Figure 5-123), turn your body to your left and lock his elbow with your left arm (Figure 5-124), and then push your left elbow down to control him (Figure 5-125).

**Principle:**

Misplacing the bone in the shoulder. This technique is not practical, because in a real fight no one will grab your back when he can just as easily punch you.

**Escape and Counter:**

When he first tries to grab your hand you can easily pull it back. Alternatively, you can use your right hand to pull him backward and make him lose his balance. This will stop him from doing any technique. To counter, when your opponent turns his body, you immediately bend your elbow and also turn with him (Figure 5-126). Next, you circle your left arm around his neck to lock him (Figure 5-127)

**Technique #8: Both Hands Seize the Murderer (Shuang Shou Qin Xiong, 雙手擒兇)**

Whenever you see your opponent's hand is opened right in front of you (Figure 5-128), immediately grab his right fingers with your right hand, step your left leg to the





FIGURE 5-125

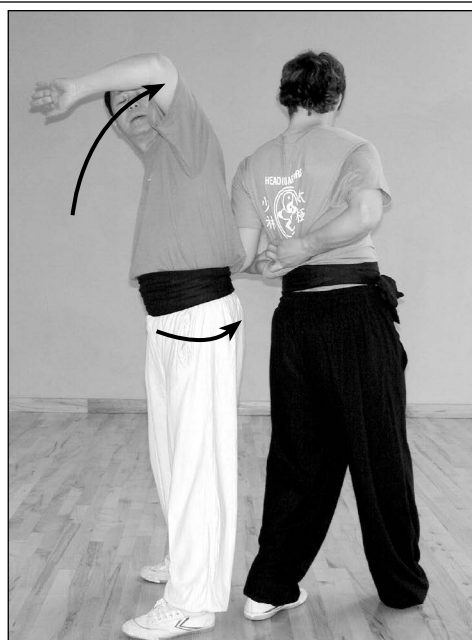


FIGURE 5-126



FIGURE 5-127



FIGURE 5-128



FIGURE 5-129

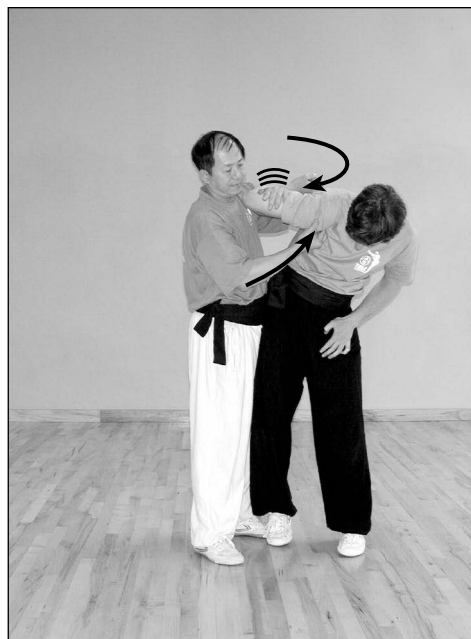


FIGURE 5-130

side of his right leg, and place your left hand on the rear side of his elbow (Figure 5-129). Finally, raise up your left arm and bend it to the center of his back while using your left hand to press his shoulder to lock him up (Figure 5-130).

**Principle:**

Misplacing the bone in the elbow and shoulder.



FIGURE 5-131

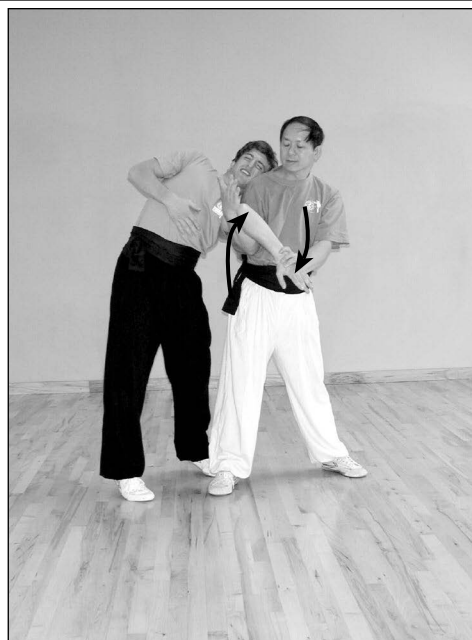


FIGURE 5-132

**Escape and Counter:**

It is hard for your opponent to set you up in the proper position, so before you are completely controlled you can easily step away and pull your arm out of his lock. To counter, once you sense your opponent's intention, bend your right elbow down immediately and use your left hand to grab his right hand (Figure 5-131). Then, use the leverage of both your hands to lock him in place (Figure 5-132).



# Shoulder, Neck, and Waist Chin Na

## 肩、頸、腰擒拿

### 6-1. INTRODUCTION 介紹

In the previous chapters you have seen that there are advantages and disadvantages to the various Chin Na used on the different parts of the body. To use a technique effectively you must be fast and skillful, and must step to the right place at the right time. From the simple and effective finger Chin Na (small circle), to the elbow Chin Na (medium circle), and now to shoulder Chin Na (large circle), every technique has its own characteristics and its particular application. One technique may be good for attack, another may be more effective as a counterattack or a follow-up attack.

It is hard to say which technique is best, or which portion of the opponent's body is better to control in a fight, for everything depends on the situation and your reaction to it. When the time, distance, and situation are right, any technique can be the right one. When the situation happens, you do not have time to think. You must react naturally. In order to reach this level, you must ceaselessly practice, discuss, and ponder.

In this chapter, in addition to shoulder Chin Na, we will also introduce body Chin Na, which includes the neck, and waist Chin Na. You will find that these techniques are not as easy to use as the Chin Na shown in the previous few chapters. The main reason for this is that they are not applied to the hands and arms, but rather to the body itself. Theoretically speaking, if your hands are able to reach the opponent's shoulder and body, you can just as easily punch him as control him. But by the same token, if your hands are able to reach the opponent's body, his arms can reach you just as easily. In addition, to control the shoulder or body you need more muscle and speed simply because the shoulder is stronger than the arm, and the waist is stronger than the other joints. For these reasons, there is only a limited number of techniques used on the body. In this chapter, shoulder Chin Na will be introduced first, followed by neck and waist Chin Na. Usually, the neck and waist Chin Na are not classified in any of the circle Chin Na simply because circular motion is not absolutely required for them.



FIGURE 6-1

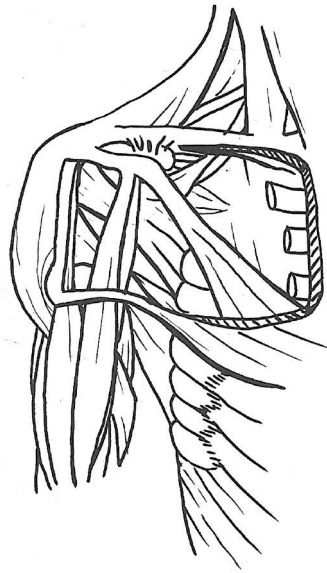


FIGURE 6-2

## 6-2. SHOULDER CHIN NA TECHNIQUES 肩擒拿術

Before we discuss shoulder Chin Na, let us look at the structure of the shoulder. The shoulder joint is connected by two major ligaments: the capsular ligament and the coracoclavicular ligament (Figure 6-1), and there are various tendons and muscles on top of the ligaments (Figure 6-2). Because of the similarity to the elbow, shoulder Chin Na follows the same principles as elbow Chin Na. Most of the techniques are for misplacing the bone.

Generally speaking, it is harder to use Chin Na on the shoulder than on the fingers, wrist, or elbow. There are several reasons for this. First, the shoulder joint is much stronger than the finger, wrist, or elbow, so more power is required to make a technique work. Second, to control the shoulder you have to be closer to the opponent, which means that he has a better chance to punch or kick you as you are trying to apply the technique. Shoulder techniques are therefore more dangerous to apply. Third, in order to apply shoulder Chin Na safely, you must either use stepping to keep away from your opponent's punches, or you have to make him lose his balance first. This extra movement means that shoulder techniques are large-circle Chin Na, and as such they require more time than the medium- or small-circle techniques. This extra time unfortunately gives your opponent a chance to sense your intention and defend against you.

Because of these reasons, shoulder Chin Na is not commonly used in the styles which emphasize mainly punching and kicking or long-range fighting. However, shoulder Chin Na is used in the styles which emphasize short-range fighting and sticking and



FIGURE 6-3

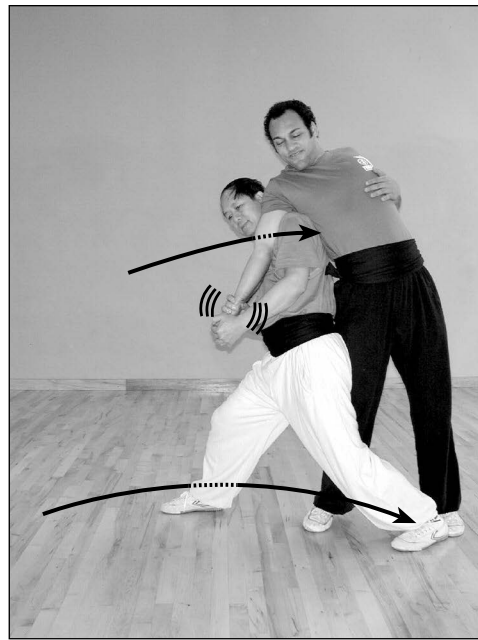


FIGURE 6-4

adhering, such as Chinese wrestling, White Crane (Bai He, 白鹤), Snake (She Quan, 蛇拳), or internal styles such as Taijiquan (太極拳).

In this section we will introduce only a few of the common shoulder Chin Na which are relatively practical to use. However, you should understand that, as mentioned in the last chapter, many elbow Chin Na also control the shoulder at the same time. By the same token, many shoulder Chin Na also control the elbow.

## **Shoulder Chin Na**

### **A. Upward Press (Shang Ding, 上頂)**

*Technique #1: One Post to Support the Heavens (Yi Zhu Ding Tian, 一柱頂天)*

When your opponent grabs your right wrist with his right hand (Figure 6-3), immediately grab his right wrist with your right hand, keep his arm straight and at the same time step your left leg in front of him and place your shoulder under his armpit (Figure 6-4). Next, push his arm toward his shoulder to cause pain in his shoulder (Figure 6-5). To make the technique effective, you should also twist his wrist clockwise.

#### **Principle:**

Misplacing the bone in the shoulder and dividing the muscle/tendon in the wrist. Straightening his arm, pulling it downward, and then lifting it up sets up the correct angle for dislocating his shoulder.

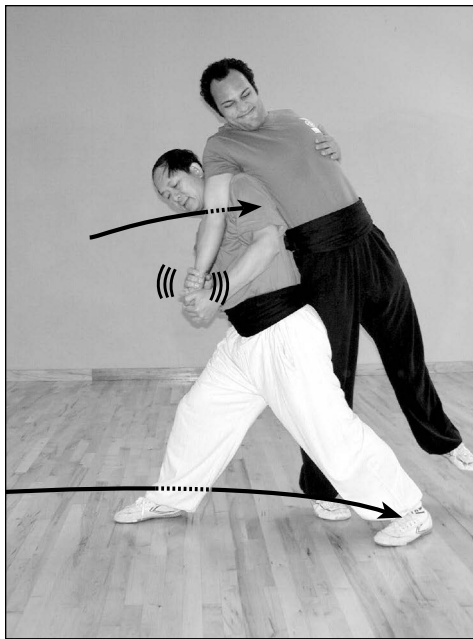


FIGURE 6-5



FIGURE 6-6

### Escape and Counter:

When you sense your opponent's intention, immediately pull your elbow in and push his shoulder away with your left hand, and rotate your body to his front. This will free you from his control. To counter, when your opponent intends to move his shoulder under your armpit, immediately lower your elbow while using your left hand to cover his right hand (Figure 6-6). Next, step your legs to his front and use the technique of Small Wrap Hand to lock him down (Figure 6-7).

### Technique #2: Roast Peking Duck (Beiping Kao Ya, 北平烤鸭)

This technique controls both the elbow and the shoulder. Whenever you have a chance to hold the opponent's wrist or hand (Figure 6-8), push his elbow in to keep it bent while moving your left hand under his arm and reaching his neck (Figure 6-9). While doing this, you should also step your left leg to his right. Next, push his wrist away from you and twist your right hand counterclockwise to turn his palm facing

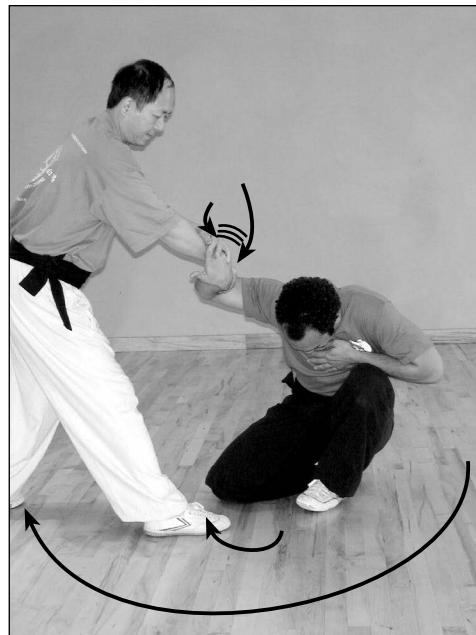


FIGURE 6-7





FIGURE 6-8

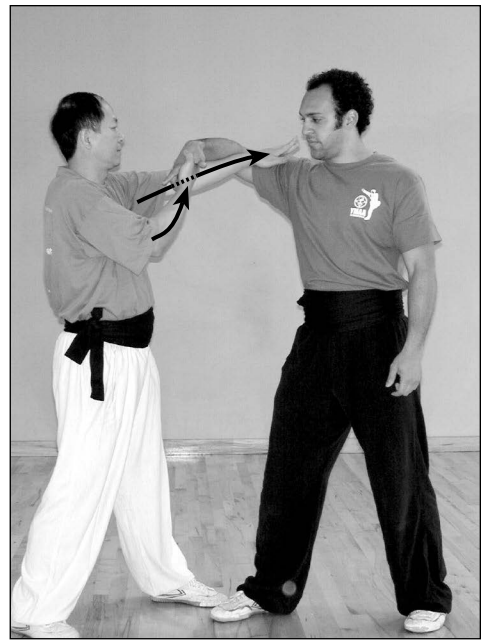


FIGURE 6-9

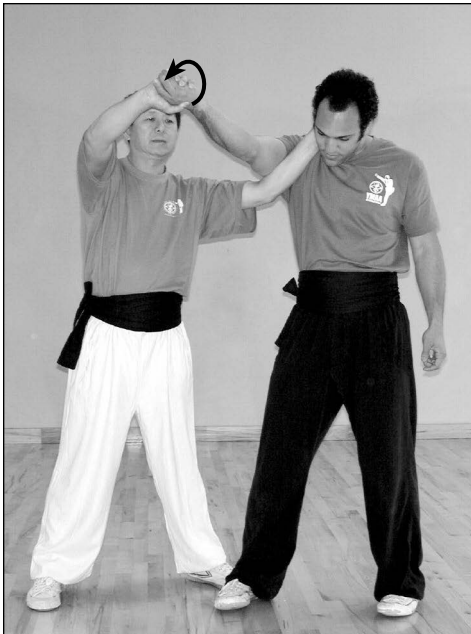


FIGURE 6-10

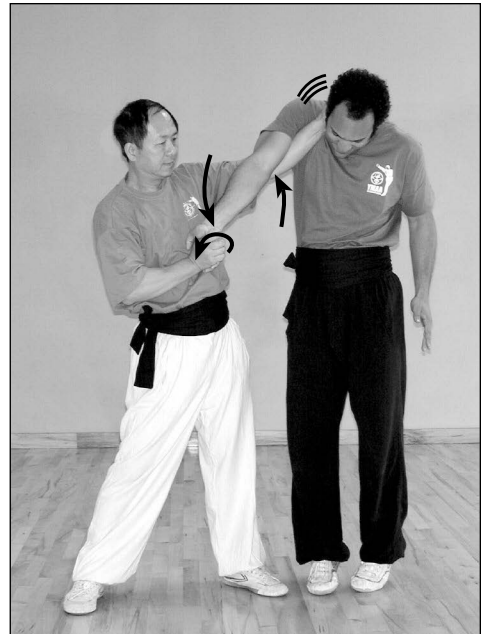


FIGURE 6-11

upward (Figure 6-10). Finally, press your right hand down while lifting your left elbow up by pressing down on his neck, and force him up on his toes (Figure 6-11). To make the technique effective, you should twist his wrist as much as possible. This technique is

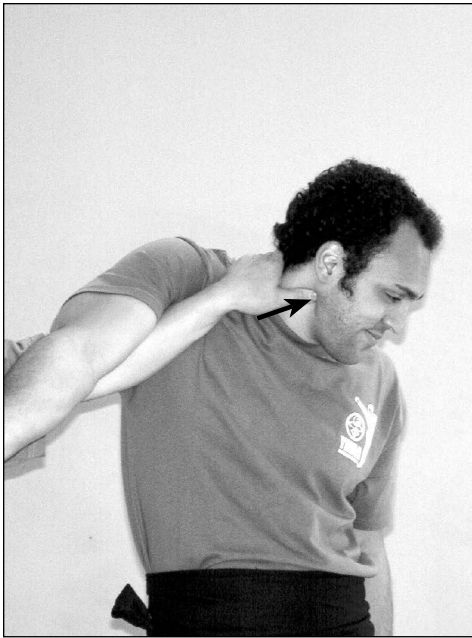


FIGURE 6-12

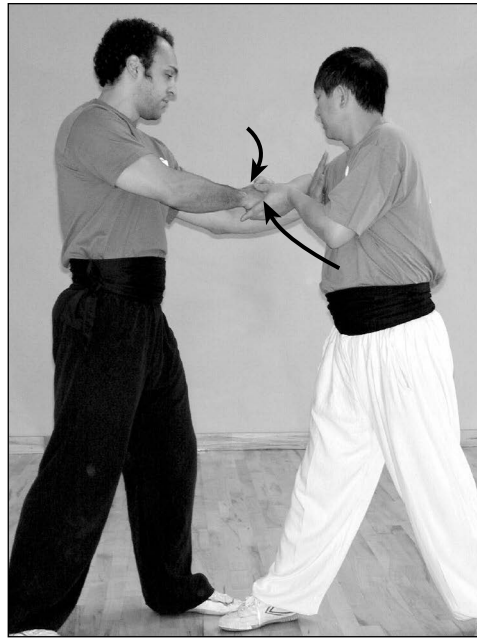


FIGURE 6-13

commonly used to lock the opponent in place so the sealing-the-artery technique on the neck area can be applied (Figure 6-12).

**Principle:**

Misplacing the bone. If you use more force than needed to control him, you can either break his elbow or dislocate his shoulder. You must control him until his heels leave the floor, otherwise he can still kick or punch you.

**Escape and Counter:**

Your opponent's key to controlling you is to lock your elbow. Therefore, in order to escape you must first prevent your elbow from being locked. When your opponent turns your right palm up, immediately pull your hand in and bend your elbow. This will stop his control. Naturally, while you are pulling your right hand back you can also kick him or use your left hand to punch him. To counter, once you sense your opponent's intention, immediately drop your elbow and at the same time grab his right hand with your left hand (Figure 6-13). Next, step to his right hand side, rotate your body, and raise up his right hand (Figure 6-14). Finally, use both of your hands to lock his wrist up (Figure 6-15).

**B. Low Press (Xia Ya, 下壓)**

*Technique #1: Two Children Worship the Buddha (Shuang Tong Bai Fo, 雙童拜佛)*

When your opponent grabs your right wrist with his right hand (Figure 6-16), immediately use your right hand to reverse the situation and grab his right wrist while

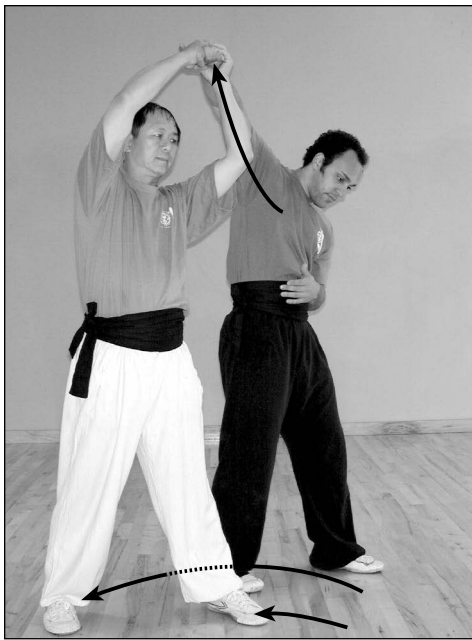


FIGURE 6-14

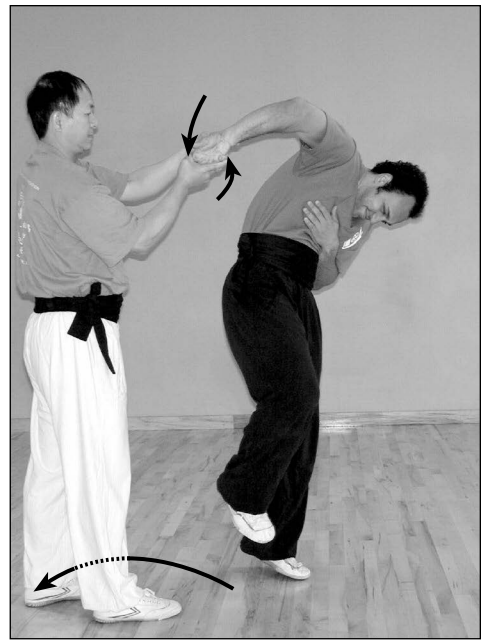


FIGURE 6-15

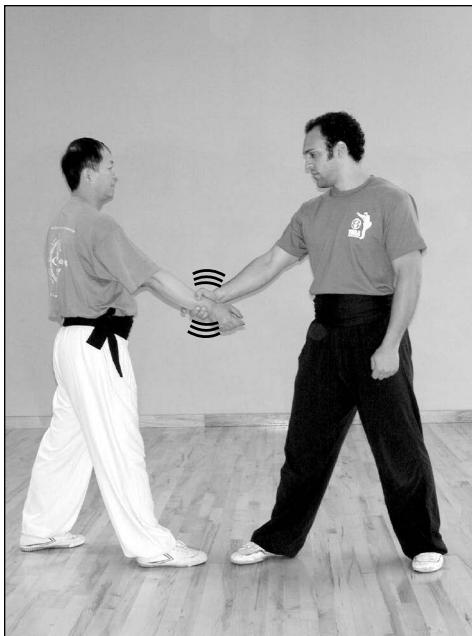


FIGURE 6-16

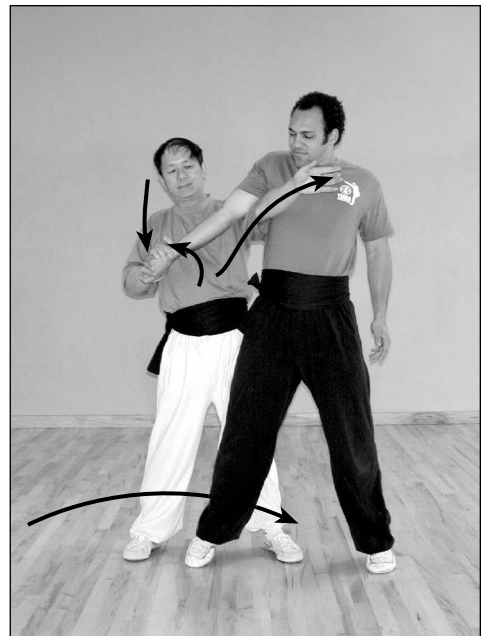


FIGURE 6-17

stepping your left leg behind his right leg and using your left arm to lock his right arm up (Figure 6-17). Then, use the leverage generated from your left shoulder and right



FIGURE 6-18



FIGURE 6-19

hand to press him down (Figure 6-18). In order to make the technique effective, you should twist his wrist counterclockwise (Figure 6-19).

**Principle:**

Misplacing the bone. This technique can only temporarily control your opponent. It would be very hard to dislocate the shoulder or elbow since you do not have enough space to move and increase your controlling pressure.

**Escape and Counter:**

In order for your opponent to control you, he must stand side by side with you. Therefore, you can simply pull your right arm back while stepping your left leg to his front in order to prevent him from controlling you. To counter, once you sense your opponent's intention, immediately grab his left hand with your left hand (Figure 6-20). Then, bend his left pinky down with your left hand while still holding his right hand with your right hand (Figure 6-21).

**C. Side Press (Ce Ding, 側頂)**

*Technique #1: Look to the Heavens and Shout (Yang Tian Chang Xiao, 仰天長嘯)*

When your opponent grabs your right wrist with his right hand (Figure 6-22), immediately reverse the situation by grabbing his right wrist, step your left leg behind his right leg, and use your left forearm to push his right elbow forward (Figure 6-23). Remember, in order to lock his arm, you should twist his right wrist counterclockwise.

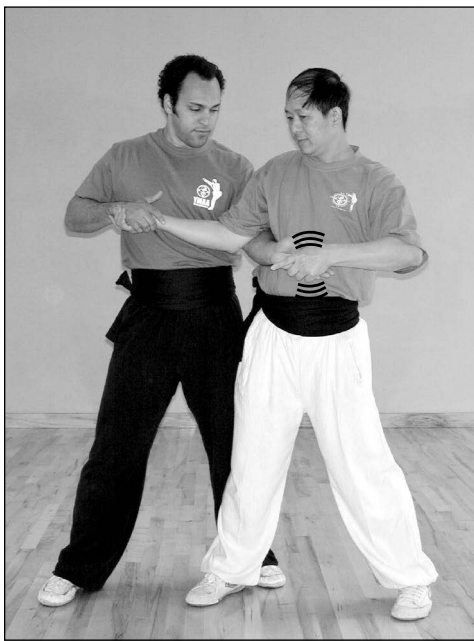


FIGURE 6-20

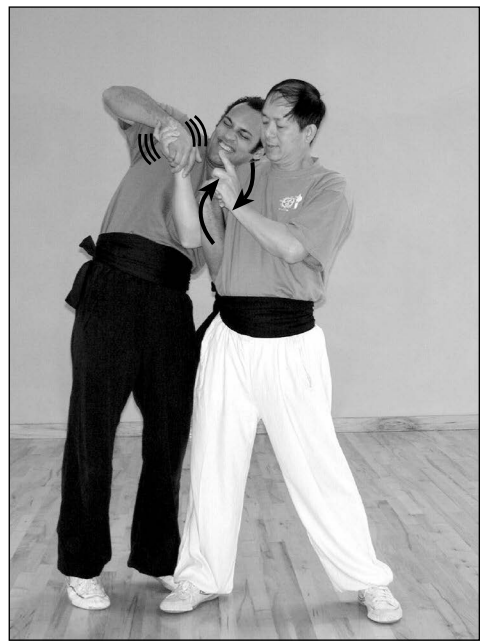


FIGURE 6-21

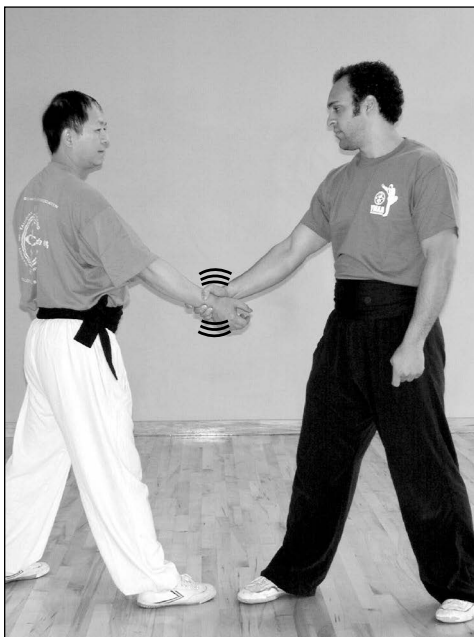


FIGURE 6-22

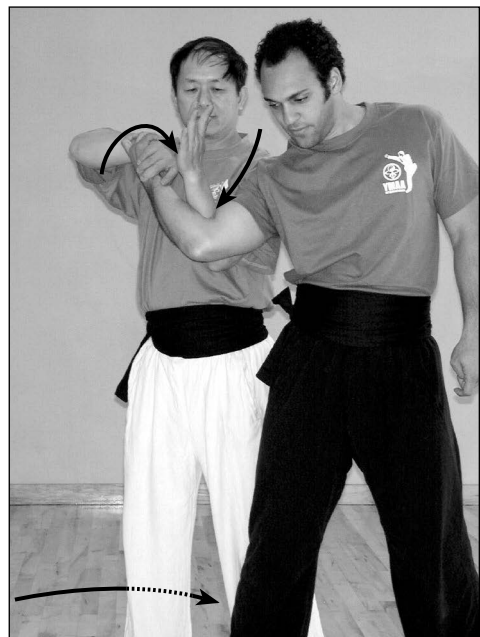


FIGURE 6-23

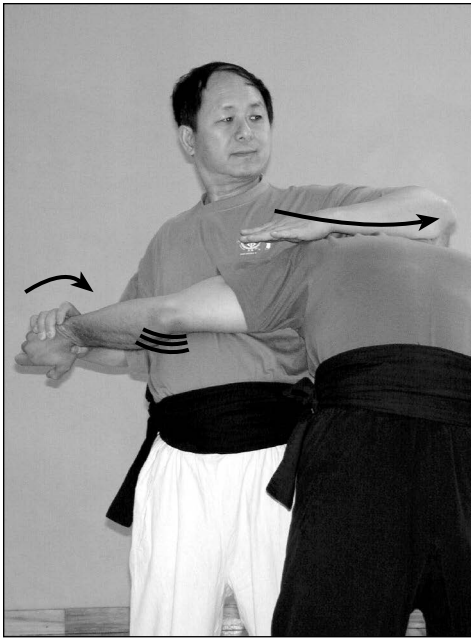


FIGURE 6-24

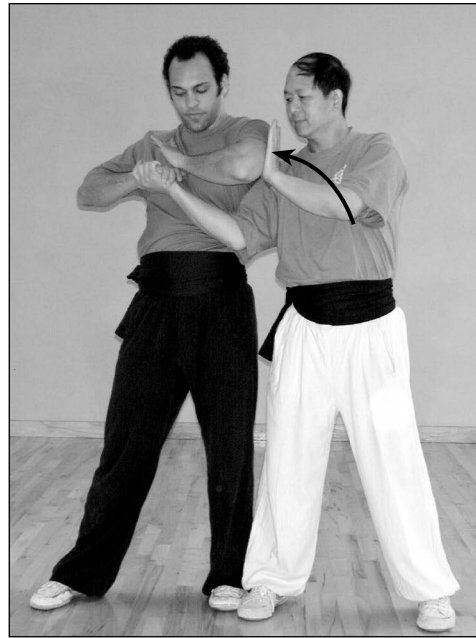


FIGURE 6-25

Finally, press his elbow against your chest, pull his right hand back, and use your left elbow to push his chin backward (Figure 6-24).

**Principle:**

Misplacing the bone for the shoulder and elbow, dividing the muscle/tendon for the wrist, and sealing the breath for the neck. Stepping to the side is the key to this control.

**Escape and Counter:**

When your opponent steps his left leg in, you may also step your left leg to his front. In this case, he will not be able to set up an angle for his locking. To counter, when your opponent uses his elbow toward your neck and intends to control you, simply use your left hand to stop his elbow's action (Figure 6-25), pull your right hand back, and push his elbow forward (Figure 6-26). Finally, step your left leg to his front and use your right hand to lock his pinky (Figure 6-27). To enhance the pressure of locking, you may add the left hand's pressing on his forearm (Figure 6-28).

**6-3. Neck Chin Na Techniques 頸擒拿**

First let us take a look at the structure of the neck. In the back of the neck is the spine, made up of seven pieces of bone connected with interspinous ligament and posterior atlantoaxial ligament (Figure 6-29). On top of the ligaments are muscles

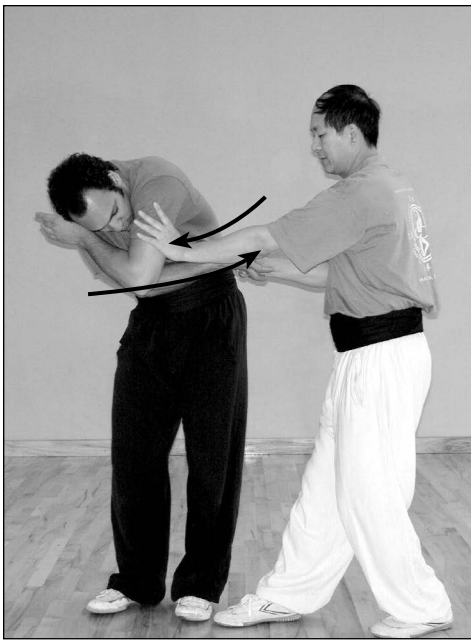


FIGURE 6-26

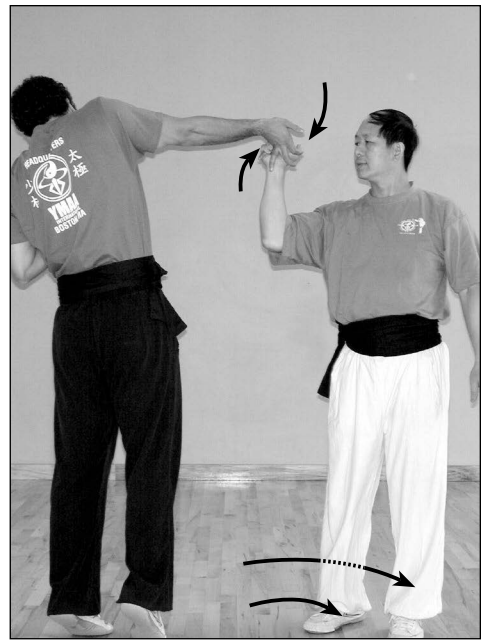


FIGURE 6-27



FIGURE 6-28

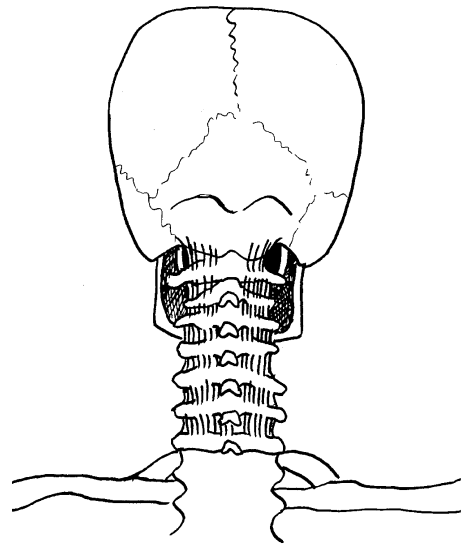


FIGURE 6-29

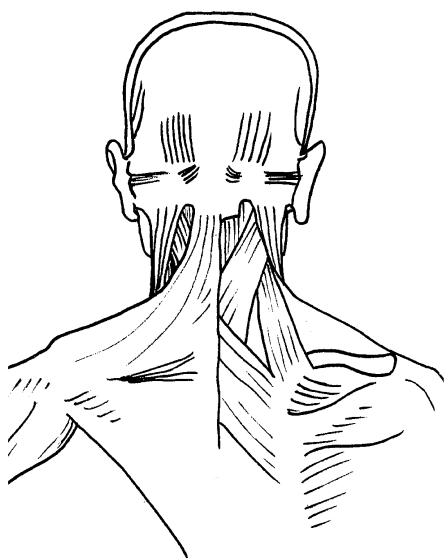


FIGURE 6-30

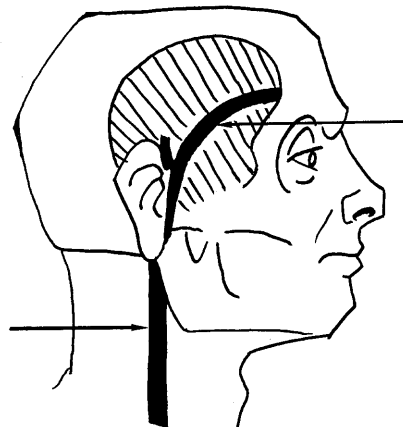


FIGURE 6-31

(Figure 6-30). When the neck is twisted to the side and bent backward, these joints can be broken to cause death. On the two sides of the neck are the carotid arteries, that carry oxygen and other supplies to the brain (Figure 6-31). When the supply of blood is stopped for 20 seconds or more, a person can lose consciousness. If the brain is deprived of oxygen for more than a few minutes, it will be damaged, and death may result. The muscles in the back of the neck are strong, but when they are struck the contraction of the muscles can shock the brain and cause unconsciousness. The neck is also the pathway through which air passes from the nose to the lungs. If the front of the neck is sealed, oxygen will not get to the lungs and death may result. Because of all these reasons, the neck has been considered one of the major targets in a fight. However, due to the structure of the neck, most of the techniques developed are either sealing the vein or sealing the breath. Only a few techniques have been developed to control or lock the neck.

As mentioned in the beginning of this chapter, since many of the neck Chin Na do not require circular motion, especially sealing the breath and sealing the vein/artery, neck Chin Na cannot be classified as one of the circle Chin Na. However, most Chin Na which control the neck still need some circular motion to do the job.

Generally, neck Chin Na can be classified into four categories: breaking the neck, locking the neck, sealing the breath, and sealing the vein/artery. Breaking the neck Chin Na cannot be easily used to control the opponent, because usually you must either break his neck or withdraw immediately to prevent him from counterattacking you. Locking



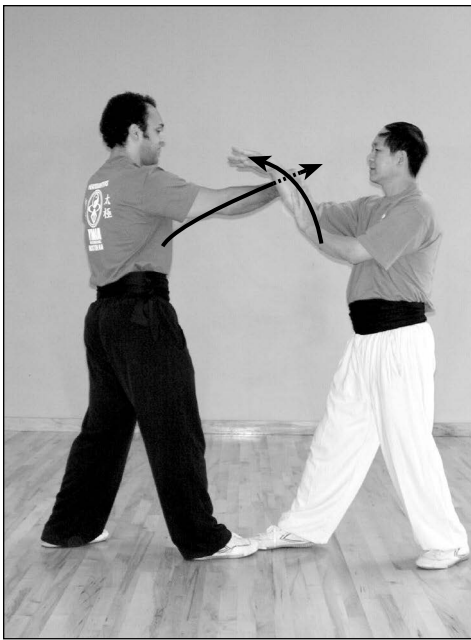


FIGURE 6-32



FIGURE 6-33

the neck Chin Na are, of course, used to lock your opponent's neck, although in some cases you can also use the technique to break the neck if necessary. Sealing-the-breath Chin Na stops the opponent from inhaling, so naturally the windpipe is the target. There are other sealing-the-breath techniques that do not use the neck; these will be discussed in a later chapter. As was mentioned in the first chapter, when you apply a sealing-the-vein/artery technique to the neck it can stop the oxygen supply to the brain and thus cause the opponent to pass out or even die. There are certain sealing-the-vein/artery techniques that utilize points on your opponent's body to cause an organ or the brain to malfunction. These are not to be confused with sealing the meridian, which causes the opponent's Qi to circulate abnormally. Both of these are classified as cavity-press techniques, which will be briefly introduced in a later chapter.

## Neck Chin Na

### A. Breaking the Neck (*Duan Jing*, 斷頸)

#### *Technique #1: Twist the Head to Kill a Chicken (Sha Ji Niu Tou, 殺雞扭頭)*

When your opponent punches you with his right hand, intercept with your right hand (Figure 6-32). Next, step your right leg behind his right leg while using your left hand to seal his right elbow and right hand to push his chin (Figure 6-33). Finally, twist



FIGURE 6-34

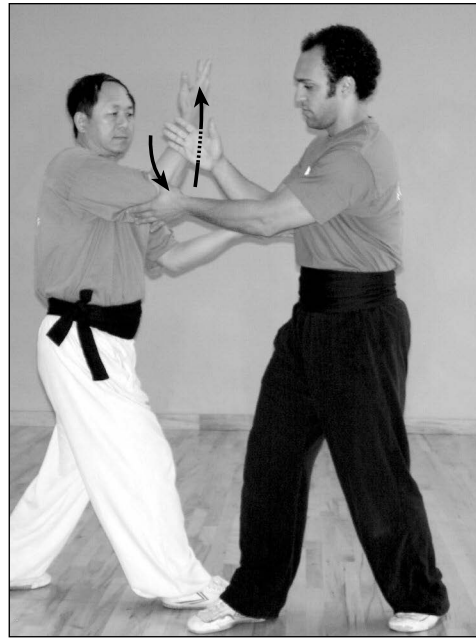


FIGURE 6-35

his neck diagonally with both hands to break the neck (Figure 6-34). Usually a jerking impulse is necessary to break the neck. When you do this, remember to keep your body close to his right arm, otherwise he might be able to strike you with his elbow.

**Principle:**

Misplacing the bone. When the neck is twisted to the side and backward, the neck can be broken easily.

**Escape and Counter:**

Since your opponent has to use both hands to do the breaking, use your left hand to stop his right hand from reaching your chin. To counterattack, once you sense your opponent's intention, immediately lower your right elbow and raise up your right hand (Figure 6-35). Next, step your left leg behind his right leg while using the leverage of your right hand and left forearm to circle his elbow upward (Figure 6-36). Finally, twist his right wrist and use the leverage of both of your hands to lock him (Figure 6-37).

**B. Locking the Neck (Suo Jing, 鎖頸)**

*Technique #1: Force the Bow (Qiang Po Ju Gong, 強迫鞠躬)*

When your opponent punches you with his right fist, intercept the incoming punch with your right forearm (Figure 6-38). Next, grab his right wrist with your right hand, step in your left leg behind him, and move your left hand under his left armpit toward his head (Figure 6-39). Then, push his head to his left while raising up your right arm

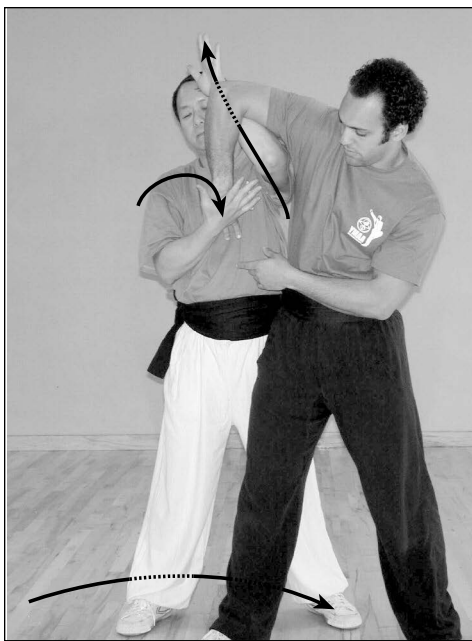


FIGURE 6-36

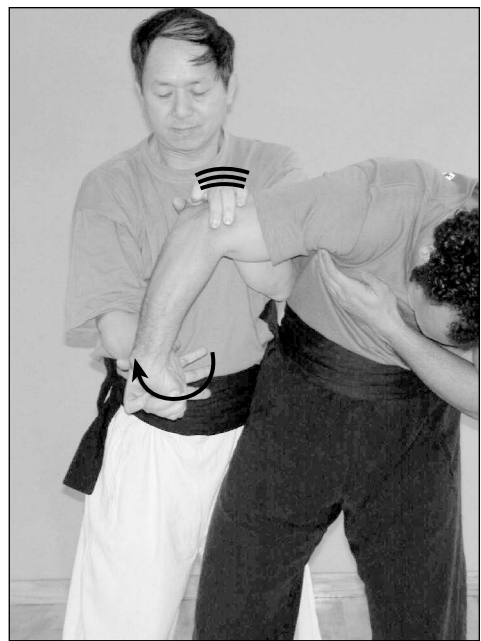


FIGURE 6-37



FIGURE 6-38

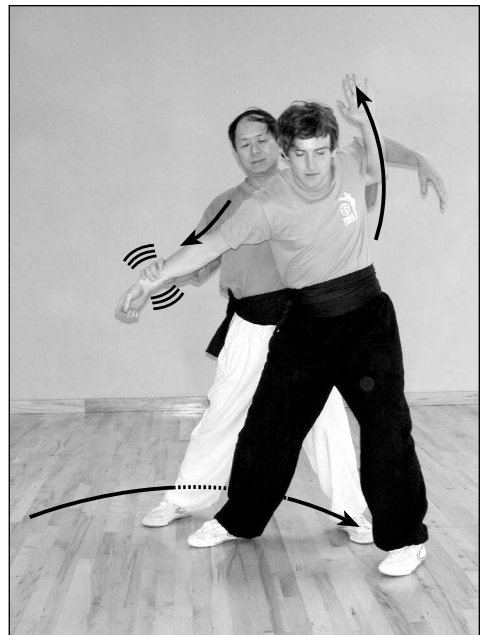


FIGURE 6-39



FIGURE 6-40



FIGURE 6-41

to trap his right arm (Figure 6-40). Finally, press the top area of the back of his neck down with both hands (Figure 6-41). Remember, when you lock his neck you should place your left leg forward to prevent him from kicking you.

**Principle:**

Dividing the muscle/tendon. This technique can be used to lock the opponent's shoulder and neck, but it is not effective for breaking the neck. When enough pressure is applied, the muscles in the back of the neck will be injured and the windpipe sealed, causing the opponent to pass out.

**Escape and Counter:**

Whenever your right wrist is grabbed, step your left leg forward and turn your body to face your opponent. This will prevent him from controlling either your shoulder or neck from your right side. To counter, when your opponent steps in and puts his left hand behind your head, immediately grab his left hand with your left hand (Figure 6-42). Next, step your left leg to his left and twist his left wrist (Figure 6-43). Finally, step your left leg back while locking his left wrist and forearm (Figure 6-44).

**Technique #2: Twist the Arm and Press the Neck (Niu Shou Ya Jing, 扭手壓頸)**

When your opponent punches you with his right fist, you intercept with your right forearm (Figure 6-45). Next, grab his right wrist with your right hand, step your left leg

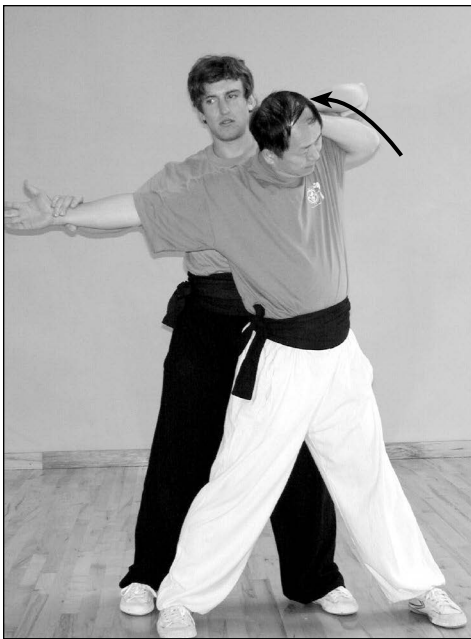


FIGURE 6-42

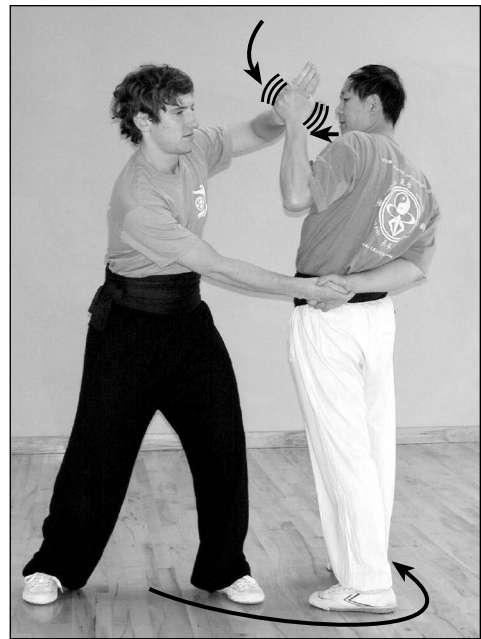


FIGURE 6-43



FIGURE 6-44



FIGURE 6-45



FIGURE 6-46



FIGURE 6-47

behind his right leg, move your left hand under his right arm, and reach his rear head (Figure 6-46). Then, push his neck down with your left hand while pushing his elbow forward to lock his neck (Figures 6-47 and 6-48).

**Principle:**

Dividing the muscle/tendon. This technique will not break the neck, but can lock your opponent for a moment.

**Escape and Counter:**

As with the previous technique, step your left leg forward and change your direction to avoid the neck lock. Alternatively, you may also roll forward to release from locking. To counter, once you feel your opponent's left hand behind your head, immediately grab his hand with your left hand (Figure 6-49). Next, step your right leg away and lock his pinky (Figure 6-50).

**Technique #3: The Arm Holds the Dragon's Head (Shou Wo Long Tou, 手握龍頭)**

When your opponent punches you with his right fist, cover the incoming punch with your right forearm (Figure 6-51). Next, grab his right wrist with your left hand, cir-

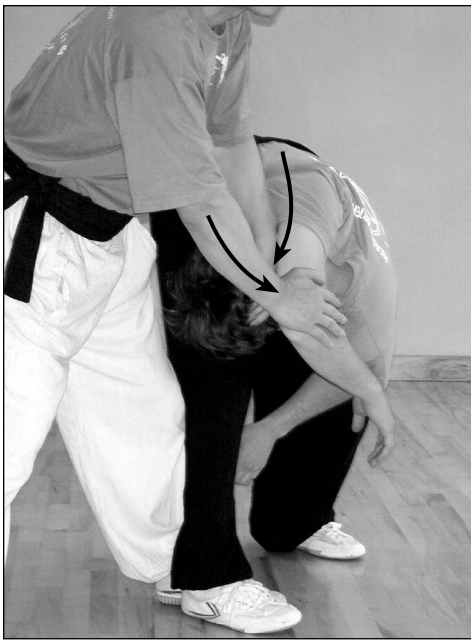


FIGURE 6-48

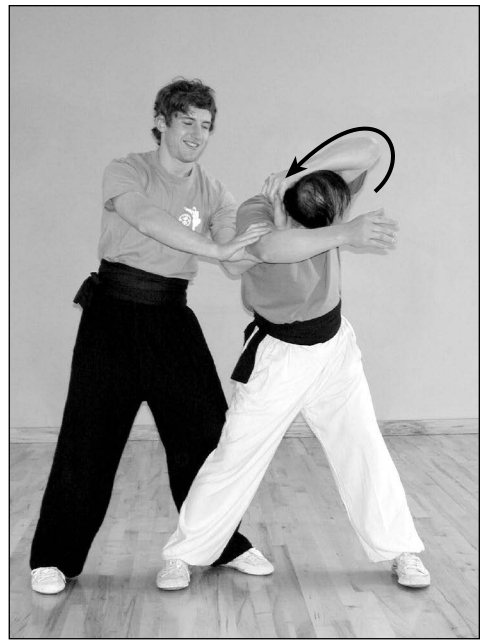


FIGURE 6-49



FIGURE 6-50

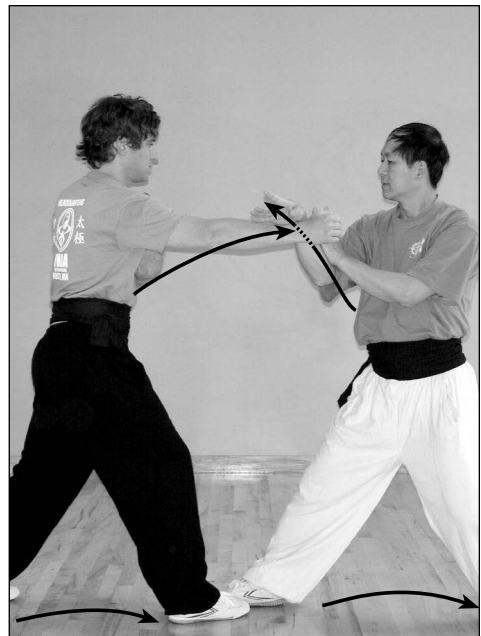


FIGURE 6-51



FIGURE 6-52

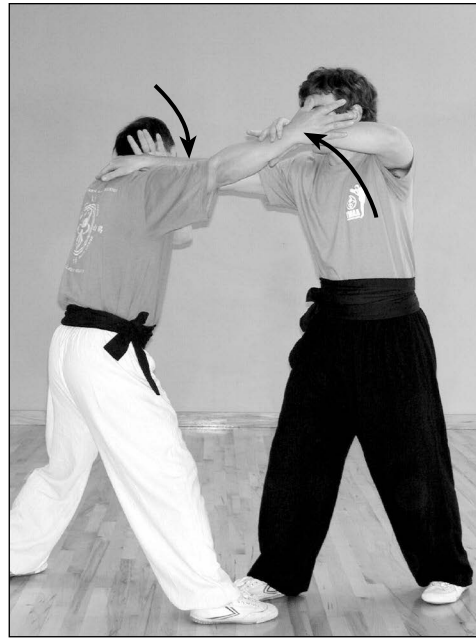


FIGURE 6-53

cle your right arm around his neck, and lock his head in place (Figure 6-52). To make the technique more effective, you should raise up his right arm as high as possible.

**Principle:**

Misplacing the bone and sealing the vein/artery. This technique can be used not only for locking the neck, but also for sealing the oxygen supply to your opponent's brain.

**Escape and Counter:**

Step your left leg forward and change your direction to prevent his right arm from wrapping your neck. To counter, push his forearm with your left hand to stop him from wrapping your neck (Figure 6-53). Next, grab his right hand with your right hand while turning your body to your right (Figure 6-54). Finally, step your left leg again and use both of your hands to lock his wrist up (Figure 6-55).

**C. Sealing the Breath (Bi Qi, 閉氣)**

Sealing-the-breath techniques either seal the windpipe or else strike certain areas to cause the lungs to compress so that air intake is impossible. You can seal the windpipe by grabbing, squeezing, or even pressing it. To compress the lungs, certain nerves or muscles are struck to cause the muscles around the lungs to contract and compress the lungs. In this chapter we will only discuss sealing the breath through controlling the windpipe. Techniques for compressing the lungs will be discussed in a later chapter.





FIGURE 6-54

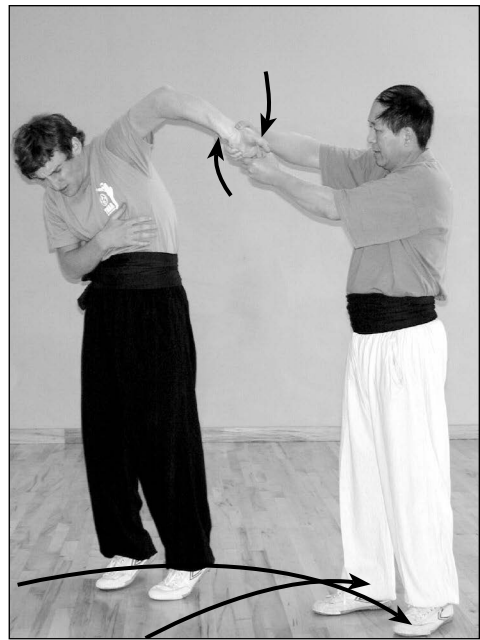


FIGURE 6-55

### ***Sealing the Windpipe***

Generally speaking, there are two ways your hands can reach the opponent's windpipe. For example, when you try to reach the opponent's throat from his right, you may enter from either the outside or inside of his right arm. Therefore, in order to reach his throat you must first take care of his right arm, because it is threatening to you and it is blocking your attack. There are only a few ways of taking care of the opponent's right arm. We will discuss these ways first, so that we will not need to discuss them for each technique.

#### ***1. From the Outside of the Opponent's Right Arm***

Your hands can reach the opponent's throat from either above or beneath his right arm. Either way, you must first grab his wrist to limit the arm's mobility. Pull his arm down to open his "sky window" for your entrance (Figure 6-56). Then your right

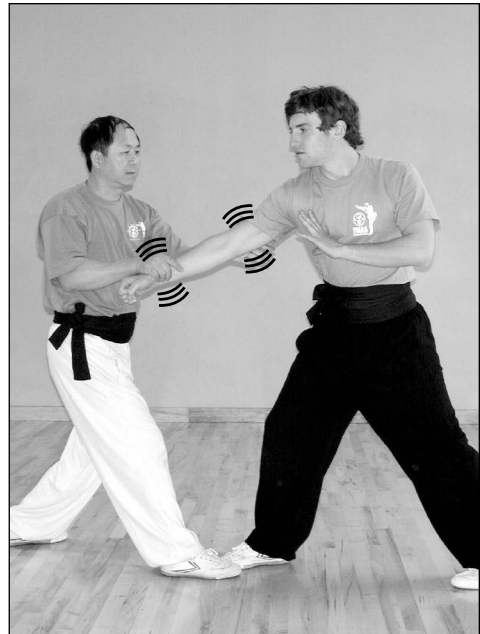


FIGURE 6-56

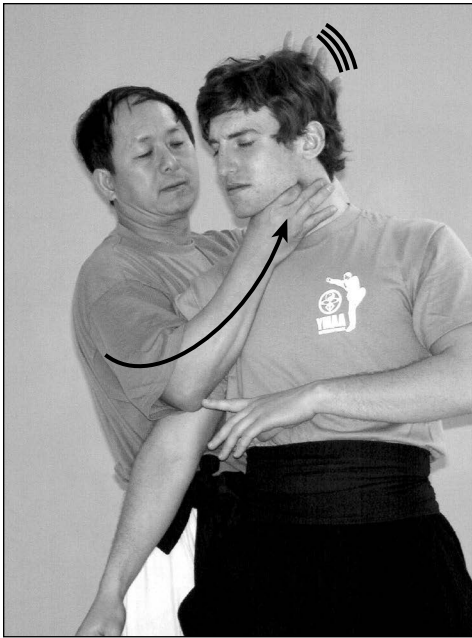


FIGURE 6-57

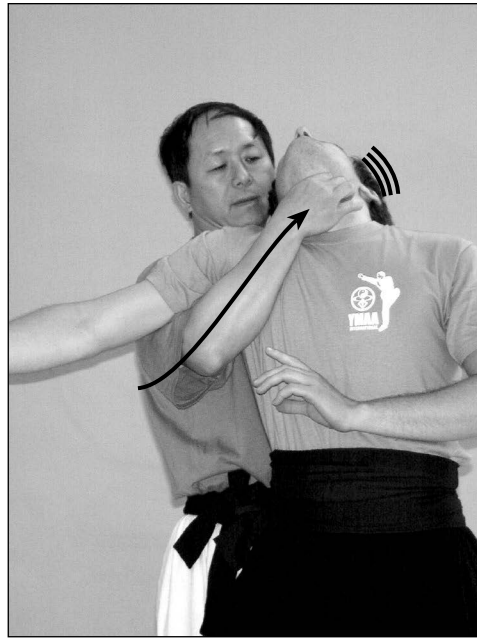


FIGURE 6-58

hand will be able to reach his throat either from over his arm (Figure 6-57) or from under his arm, in which case his “sky window” remains open (Figure 6-58). In either case, your left hand should control his elbow so that he cannot counter with that arm or move his body to escape.

It seems fairly easy to reach the opponent’s throat. In a real fight, however, it is actually quite difficult. There are two reasons for this. First, once you have pulled the opponent’s arm down, his throat is still a good distance away. You must step your right leg forward in order to shorten the range. Unfortunately, once you step, you have shown your intention and have given your opponent a chance to stop your attack. Second, even if one of your hands reaches his throat, it is still not an easy matter to seal his windpipe. You really need two hands to do the job effectively. While one hand reaches the throat, the other should hold the back of his neck to stop him from slipping away. However, if you use both hands, you will probably free both of your opponent’s hands, and he will be able to attack you or otherwise put you in a dangerous position. For example, he may be able to reach a hand to your groin or elbow you. You must be aware of all of these possibilities.

The most common defense against an attack to your throat from the right is simply to turn your body to the right and step your left leg to the side and face him. This neutralizes your opponent’s attack and his positional advantage, and lets you apply a wrist Chin Na on him.

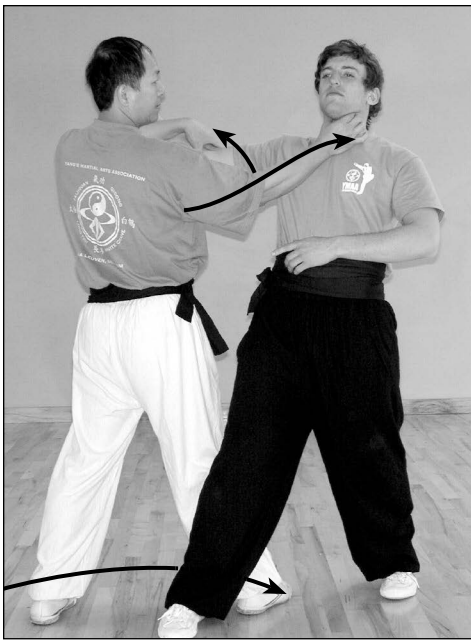


FIGURE 6-59

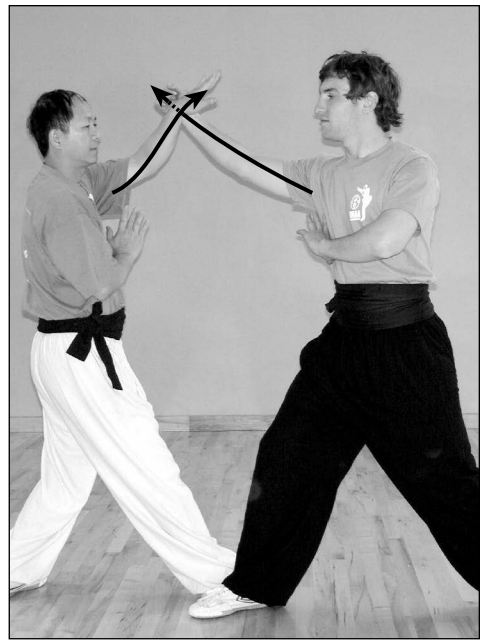


FIGURE 6-60

## 2. From the Inside of the Opponent's Right Arm

Generally speaking, it is more dangerous to approach your opponent's throat from the inside of his right arm than from the outside. This is because he is able to punch you with his left arm. However, if you approach him correctly and quickly, you might still be able to use the technique effectively. When you intend to reach the opponent's throat from the inside of his right arm, you must first use your left hand to grab or push away his right arm. This gives you an opportunity to step your right leg to his right and move your right hand to his throat (Figure 6-59). Remember: when you approach your opponent's right side, step in with your right leg to protect your groin, otherwise he can kick you with his right knee.

When your opponent approaches you from your right side, your defense is the same whether he is coming from the inside or outside of your arm: step your left leg around and face him.

### *Technique #1:*

When your opponent punches you with his right hand, intercept with your left hand and step your right leg beside his right leg (Figure 6-60). Next, grab his right wrist

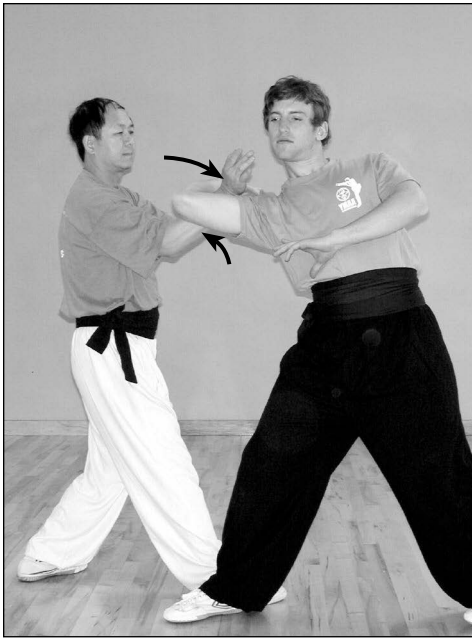


FIGURE 6-61

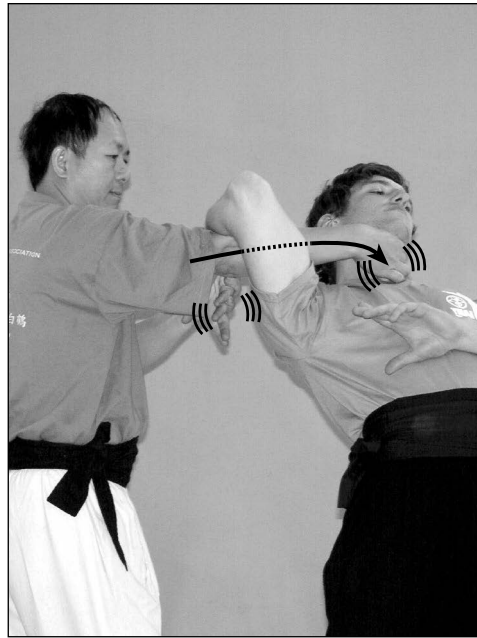


FIGURE 6-62

with your left hand and use your right forearm to pull in and bend his elbow (Figure 6-61). Finally, grab his throat with your right hand while your left hand is still controlling him (Figure 6-62).

**Technique #2:**

Once you have a chance to grab your opponent's right wrist and pull it down (Figure 6-63), immediately step behind him, circle your left arm around his neck, and push his head forward with your right hand while holding your right arm with your left hand to seal his breath (Figure 6-64).

**Technique #3:**

When your opponent punches you with his right fist, you intercept with your right forearm (Figure 6-65). Next, grab his right wrist and pull it down, step your left leg behind his right leg, and move your left hand under his left elbow to grab his hair (Figure 6-66). Finally, pull his hair down while grabbing his throat with your right hand (Figure 6-67).

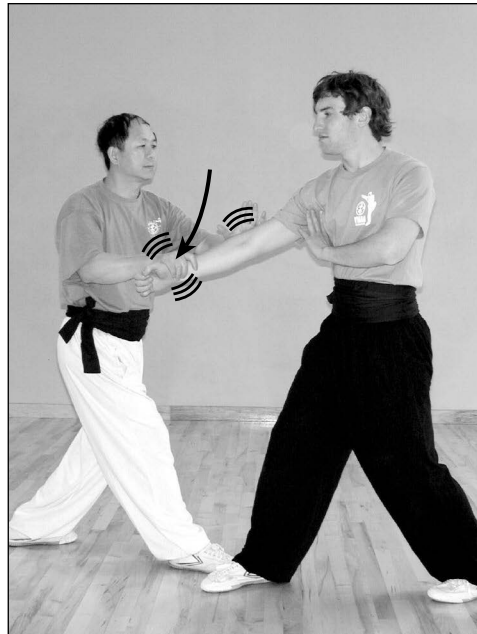


FIGURE 6-63

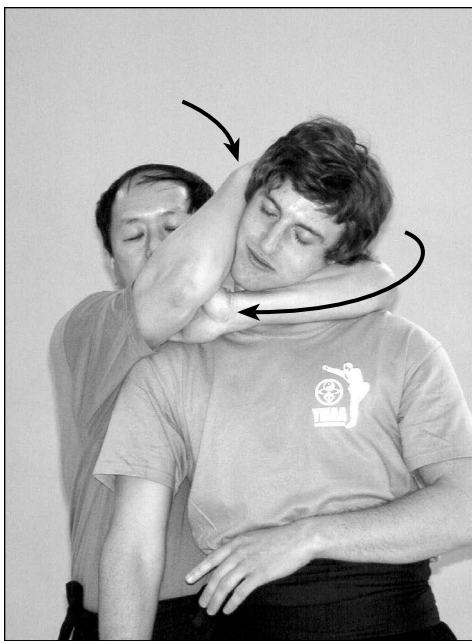


FIGURE 6-64

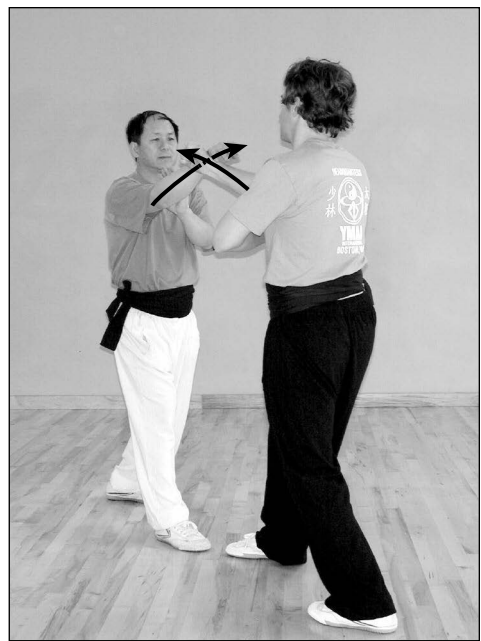


FIGURE 6-65

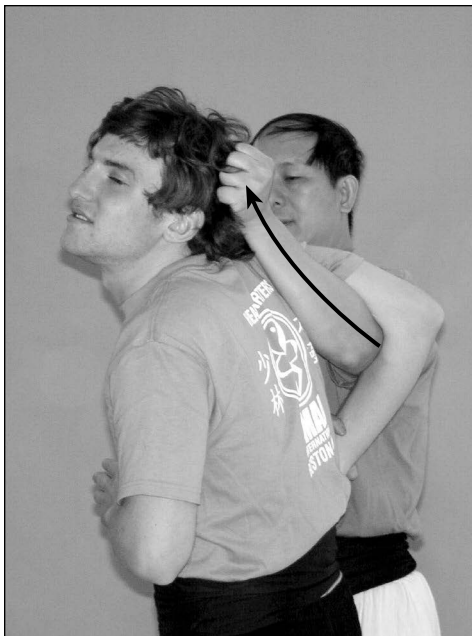


FIGURE 6-66

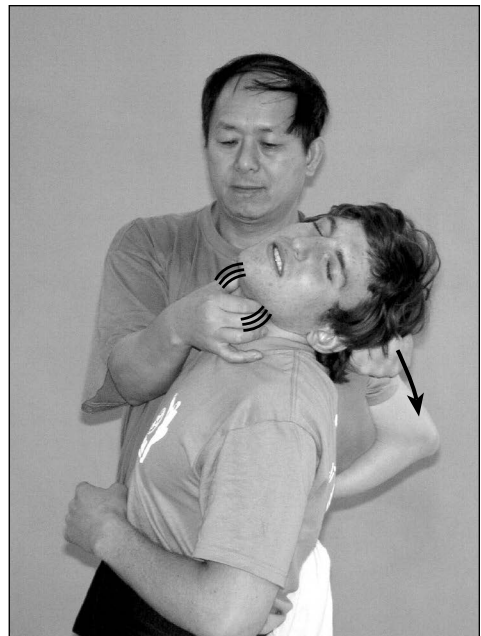


FIGURE 6-67



FIGURE 6-68



FIGURE 6-69

#### *Technique #4:*

When your opponent punches you with his right fist, you intercept the incoming punch with your right forearm (Figure 6-68). Next, grab his right wrist and pull it down, step your left leg behind him, move your left hand under his left armpit, and reach to the back of his head (Figure 6-69). Finally, circle your right arm around his neck, and lock him (Figure 6-70). In order to seal his breathing, you must push the back of his head forward as much as possible (Figure 6-71).

#### *Technique #5:*

This technique is used only when your opponent is on the floor. For example, once you have grabbed your opponent's left wrist and he continues his attack with his right-hand punch, immediately you intercept the incoming punch with your right forearm (Figure 7-72). Next, cross his arms and sweep his right leg with your right leg to

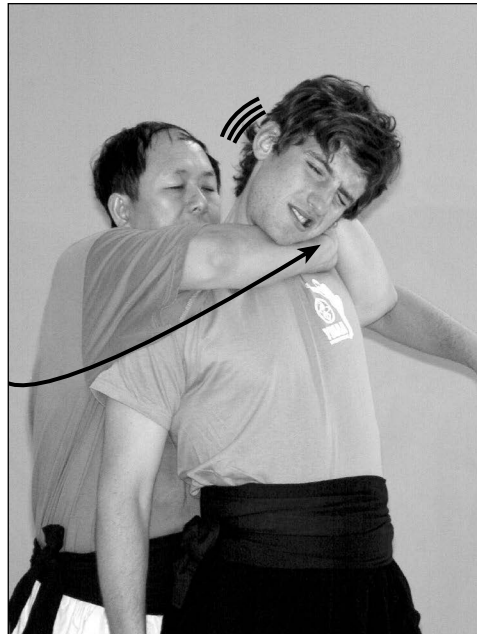


FIGURE 6-70

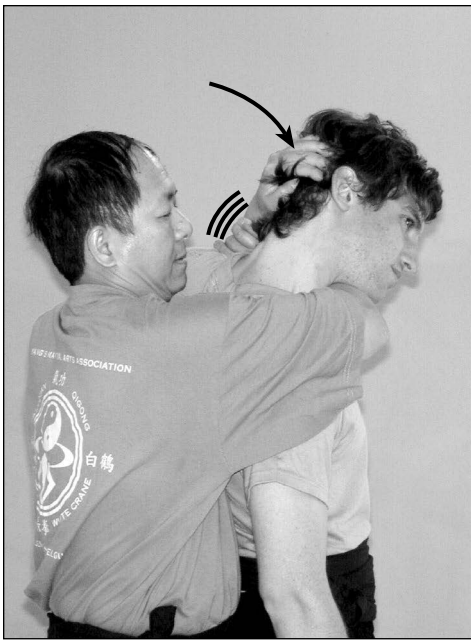


FIGURE 6-71

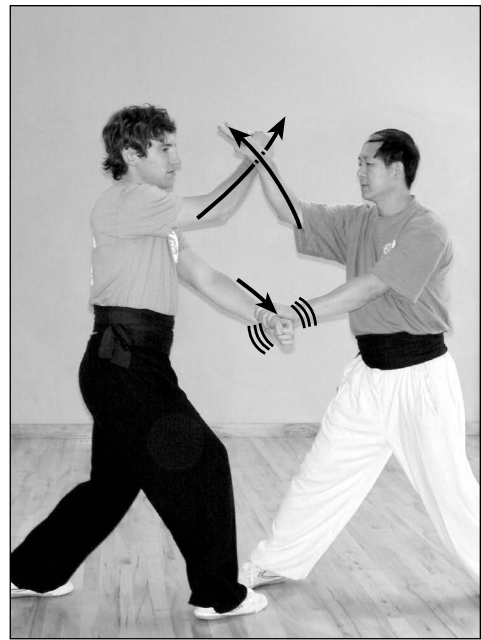


FIGURE 6-72



FIGURE 6-73

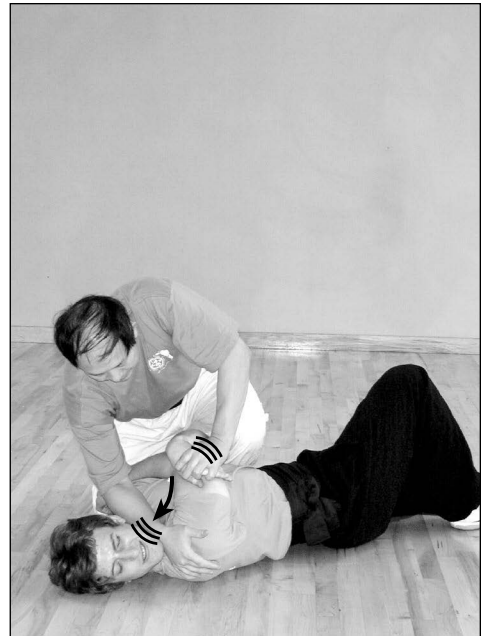


FIGURE 6-74

take him down (Figure 7-73). Once he is on the floor, press down on his throat with your right forearm while still controlling his arms with your left hand (Figure 6-74).



FIGURE 6-75

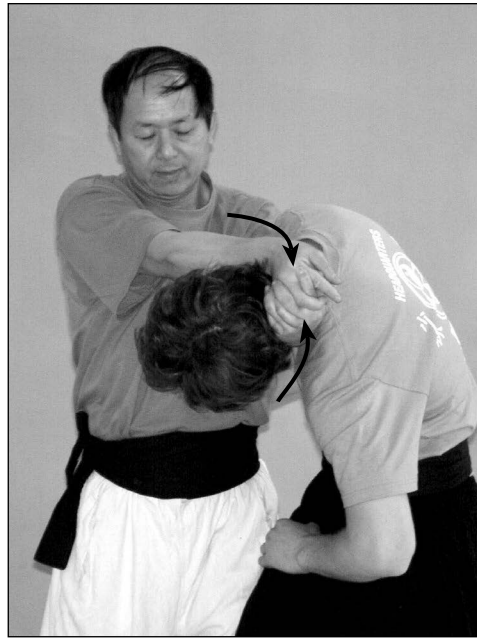


FIGURE 6-76

**Technique #6:**

Once you have intercepted the incoming punch with your right hand (Figure 6-75), immediately step your left leg to the side of your opponent's right leg, move your left arm underneath his throat while moving your right arm over his neck, and clasp hands (Figure 6-76). Finally, squeeze your arms together to choke him. Make sure to keep your opponent leaning forward so that he cannot counterattack.

**Technique #7:**

Once you have intercepted your opponent's left fist punch with your right forearm (Figure 6-77), immediately step your right leg to his front while circling your right arm around his neck and locking his throat with the help of your right hand (Figure 6-78).

**Technique #8:**

Once you have intercepted your opponent's right fist punch with your right forearm (Figure 6-79), immediately step your left leg behind him while circling your left arm under his left armpit to reach the left side of his head and your right arm around the



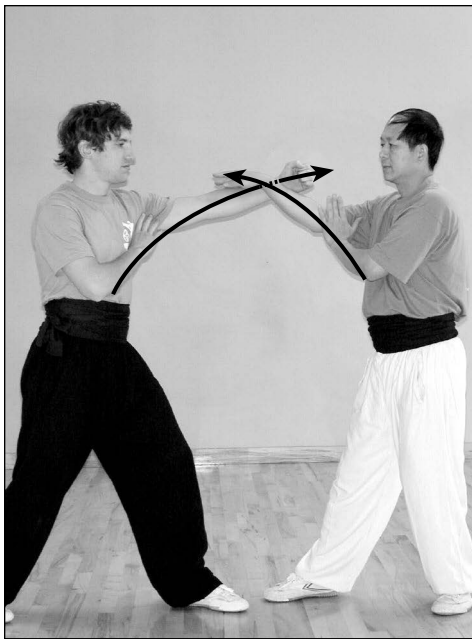


FIGURE 6-77

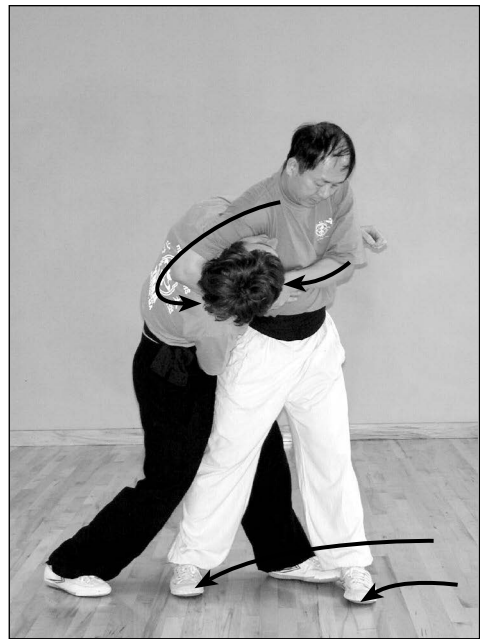


FIGURE 6-78

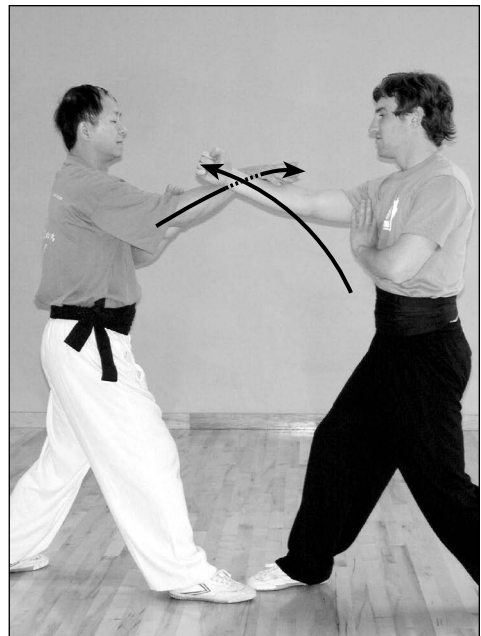


FIGURE 6-79



FIGURE 6-80



FIGURE 6-81

right side of his neck (Figure 6-80). Next, push his head to his right, and at the same time, tightly choke the right side of his neck (Figure 6-81).

#### **D. Sealing the Vein/Artery (*Duan Mai*, 斷脈)**

As mentioned before, sealing the vein/artery refers to the techniques for stopping the oxygen supply to the brain. When the brain is deprived of oxygen for more than a short period of time, unconsciousness or even death will result. There are two major arteries, one on either side of the neck, that supply oxygen to the brain.

Arteries are most commonly sealed by pressing or striking. When pressing techniques are used, you usually squeeze both sides of the neck at the same time while your opponent is locked in a controlled position. Most pressing techniques are similar to those used to seal the windpipe or lock the neck. The only action you have to do is to change the sealing location to the sides of the neck instead of the throat. You will find that a number of the techniques for sealing the windpipe and locking the neck also seal the arteries at the same time. These techniques will not be discussed further here. In this section we will discuss only those techniques that use a strike or a point press for the sealing. However, when you use sealing-the-artery techniques, you must know one important thing. When the artery is sealed, it may remain sealed even after you release the pressure. This will usually cause death because you have deprived the brain of oxygen. This is because when the side of the neck is struck or pressed, the muscles there will contract and tighten up in the same way that leg muscles sometimes cramp up during swimming. Therefore, think twice before you use these techniques. In Chapter 11, we

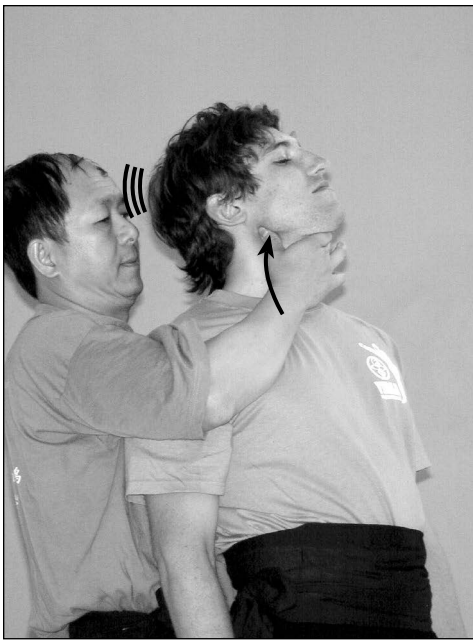


FIGURE 6-82

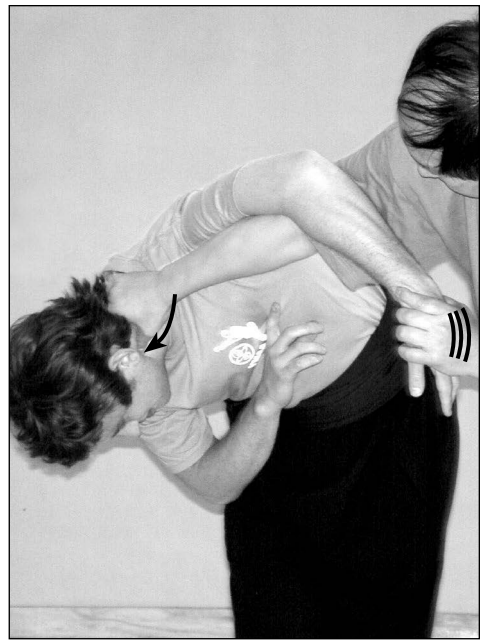


FIGURE 6-83

will discuss one of the ways to release the tightened muscles so that a person may recover from a sealing-the-artery technique.

### ***Sealing the Artery by Striking and Cavity Pressing***

#### ***Technique #1:***

When you have a chance to reach the opponent's throat either from the outside or inside of his arm, use your thumb to press the cavities under the ears where the arteries are located (Figure 6-82). When you do this you should also lock the back of his neck or head with your left hand and pull forward to increase the pressure.

#### ***Technique #2:***

When you have a chance to grab the opponent's hand or wrist, you can use elbow Chin Na to immobilize him and then seal one of his neck arteries from the rear with your thumb (Figure 6-83). This technique will only cut off half of the oxygen supply to his brain, but that will be enough to make him lose his balance or even pass out.



FIGURE 6-84

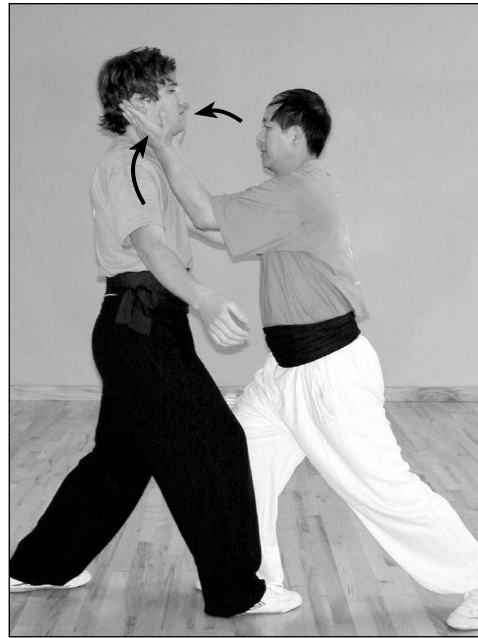


FIGURE 6-85

### *Technique #3:*

When you have a chance to strike the side of your opponent's neck, use a knife-hand to strike either one side (Figure 6-84) or both sides (Figure 6-85). This will cause the muscles in the side of the neck to contract and seal the artery.

## **6-4. WAIST CHIN NA TECHNIQUES 腰擒拿**

Before we discuss waist Chin Na, let us first look at the structure of the waist. The major support of the waist is the spine, which is connected to the pelvis at the sacrum, and to the head at the first cervical vertebra (Figure 6-86). In front of the spine are the small and large intestines. Around the organs are layers of muscles which run from both the inside and outside of the ribs down (Figure 6-87). These muscles protect your organs, yet also give you the ability to bend and twist.

Generally speaking, it is pretty hard to divide the muscles/tendons in the waist area. However, since many of the muscles in the waist extend upward to the vicinity of the organs inside the ribs, it is possible to strike muscles in the waist and use their contraction to shock organs in a different area. For example, when the stomach area is struck, the muscle contraction can cause the lungs to compress so they cannot take in air.

Since the waist is strong and hard to reach, not too many locking or breaking Chin Na techniques have been developed. In order to lock or break the spine at the waist, you have to bend the opponent backward and misplace the bones. In this section we will introduce only a few of the available waist Chin Na.

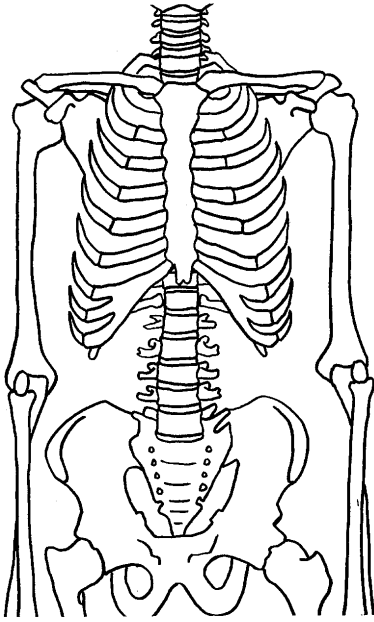


FIGURE 6-86

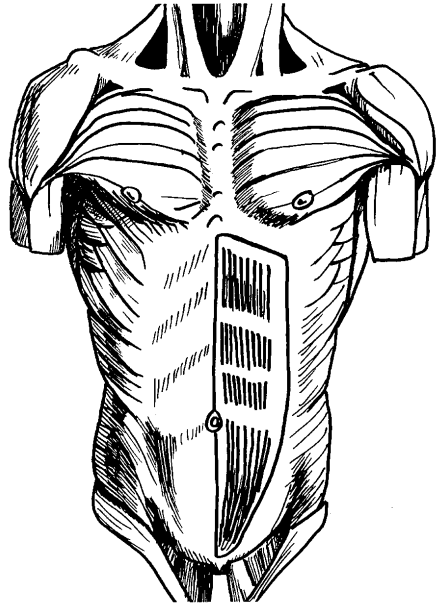


FIGURE 6-87

## Waist Chin Na

### Technique #1: Arms Embrace the Large Bear (Shou Bao Da Xiong, 手抱大熊)

Frequently while fighting or wrestling you will have the opportunity to hold your opponent's waist. When you do, hold it tight and bend forward (Figure 6-88). You must bend forward until your opponent loses his balance, otherwise he will be able to knee you.

#### Principle:

Misplacing the bones. It is easier for you to bend forward than it is for your opponent to bend backward, so you will cause him considerable pain.

#### Escape and Counter:

Once you sense the embrace, twist your body to the side immediately before his arms lock your waist. To counter, you can strike him in both temples with your hands. Alternatively, you can use both hands to hold his head and at the same time hop up and use your knee to kick his groin or stomach.

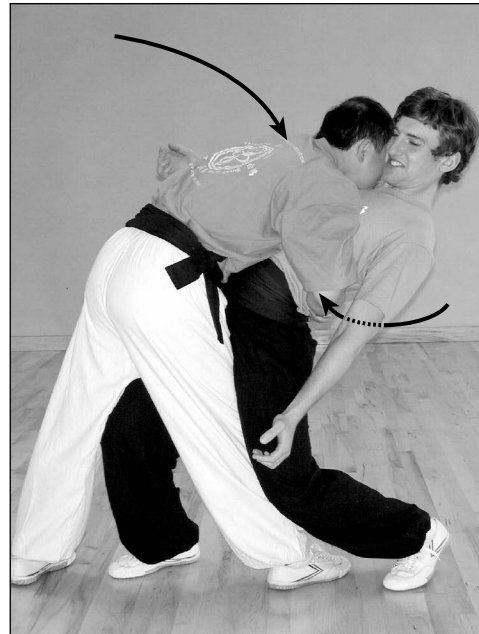


FIGURE 6-88



FIGURE 6-89



FIGURE 6-90

**Technique #2: Carry a Fierce Tiger on Your Back (Bai Gang Meng Hu, 背扛猛虎)**

When you can put one arm around your opponent's neck from the rear, turn your back to him and pull him backwards, while simultaneously pulling one of his legs to bend his spine (Figure 6-89). This technique can be used to break his spine.

**Principle:**

Misplacing the bone. You will need a lot of muscle to do the job, so if you are weak and smaller than your opponent, this technique is not practical.

**Escape and Counter:**

Right before your neck is circled, you should twist your body and neck to change the angle and neutralize the attack. Once you are facing your opponent, if you see that he is big and powerful and intends to do you serious harm, do not hesitate to attack his eyes and groin. No matter how big the opponent is, these two spots are always vulnerable.

**Technique #3: Seal Stretches its Body (Hai Bao Shen Yao, 海豹伸腰)**

Whenever your opponent is on the floor with his face down, lock his legs with one hand and his neck with the other, and pull them together while pressing his back with your knee (Figure 6-90). To make the technique effective, twist his neck to the side.

**Principle:**

Misplacing the bone.

**Escape and Counter:**

Whenever you are on the ground, always face up so you can defend yourself with your hands and legs.

# Leg Chin Na 腿擒拿

## 7-1. INTRODUCTION 介紹

Chin Na is also used on the legs, although there are not as many techniques available as there are for the arms. In the first place, the legs are harder to reach than the hands and arms. Secondly, the leg is much stronger than the arm, and so it is harder to control. Thirdly, the toes are shorter than the fingers, and they are commonly protected by shoes, so there is no toe Chin Na.

Generally speaking, there are only two joints in the leg which are commonly used for Chin Na control: the ankle and the knee. You can apply Chin Na techniques with either your legs or your hands, though the number using the legs is limited. Most of the time, the hands are much more versatile and useful than the legs. Normally, it is almost impossible to reach your opponent's legs and apply a Chin Na while he is in a stable stance. However, there are some cases when an opportunity will present itself, for example, when your opponent kicks. You will then have a good chance to grab his foot and apply Chin Na on it. In order to use a leg Chin Na against a kick, you must first know how to intercept the kick. In Chapter 10, we will introduce some of the leg intercepting techniques used for Chin Na applications. Another opportunity for leg Chin Na occurs when your opponent is on the floor or when you make him fall. You then may have a chance to control his legs.

Generally speaking, your ankles and knees are structured similarly to your wrists and elbows. The principles of application are therefore the same as those for the wrist and elbow. For example, the major principle of the Chin Na used on the ankle is dividing the muscle/tendon, while at the knee it is misplacing the bone. For this reason, we will not go over the structure of the ankle and knee.

Techniques for making the opponent fall greatly reduce his fighting capability, and so they are a major part of the training in Ground Chin Na (Di Tang Qin Na Shu, 地趟擒拿術) and Chinese wrestling. We will introduce some of these techniques first, and then we will introduce some of the common leg Chin Na techniques. To make the opponent fall, you usually must first intercept his attack or set him up in a position advantageous to you. In Chapter 10, we will introduce some of the common intercepting techniques.



FIGURE 7-1

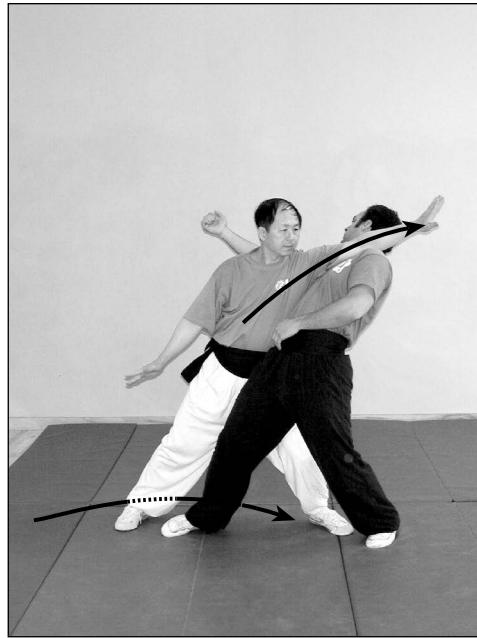


FIGURE 7-2

## 7-2. LEG CHIN NA TECHNIQUES 腿擒拿術

### ***Techniques to Make the Opponent Fall***

In order to make your opponent fall, you must first intercept his arm and push him down either from the inside or outside of his arm. Taking him down from the inside is called “internal upsetting” (Nei Cuo, 內挫) while taking him down from the outside of his arm is called “external upsetting” (Wai Cuo, 外挫).

#### ***A. Internal Upsetting***

##### ***Technique #1:***

When your opponent punches you with his right fist, you intercept with your right forearm or hand (Figure 7-1). Next, step your left leg behind his right leg and at the same time use your left arm to push his neck and force him to lean backward (Figure 7-2). This will make your opponent lose his center and stability. Then immediately grab his right leg behind the knee area (Figure 7-3), and finally use the leverage of your left arm and right hand to throw him backward (Figure 7-4).

##### ***Technique #2:***

This technique is similar to the previous technique except the method of upsetting the opponent is different. Again, when your opponent punches you with his right fist, you intercept with your right forearm or hand (Figure 7-5). Next, step your left leg behind his right leg and at the same time use both of your hands to grab his leg behind





FIGURE 7-3

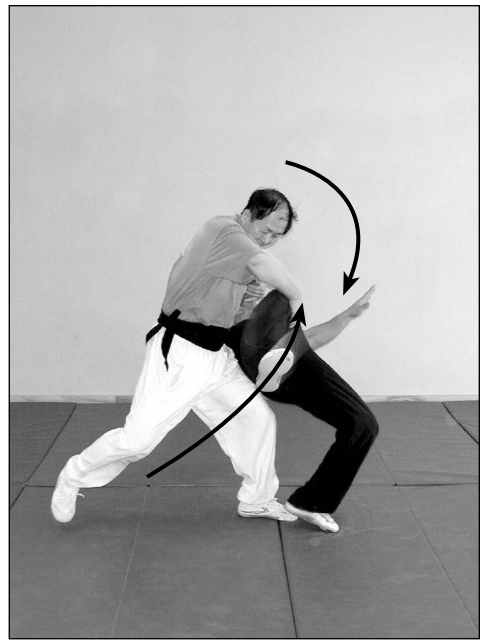


FIGURE 7-4



FIGURE 7-5

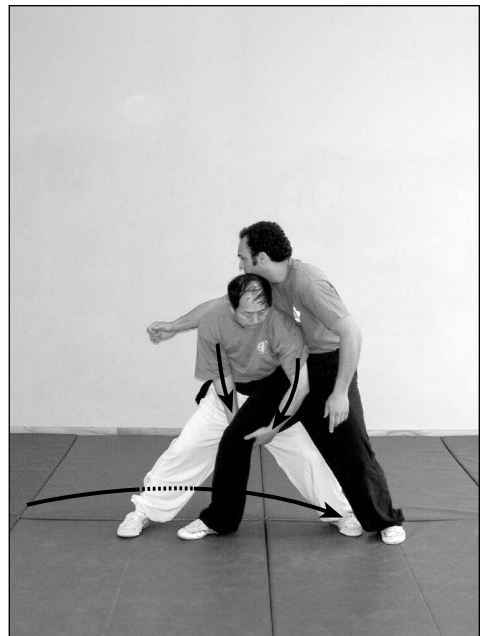


FIGURE 7-6

the knee (Figure 7-6). Then, lift his right leg and use your left shoulder to bounce him off balance (Figure 7-7).



FIGURE 7-7

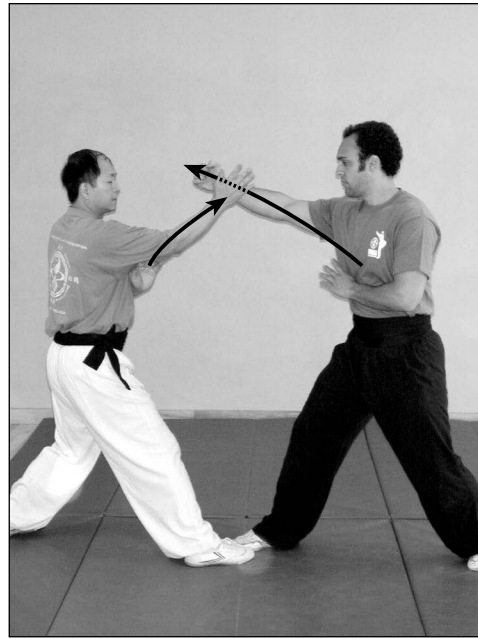


FIGURE 7-8

**Technique #3:**

When your opponent punches you with his right fist, you intercept with your right forearm or hand (Figure 7-8). Next, grab his right wrist with your left hand and pull his arm to the side while using your right hand to grab his ankle area (Figure 7-9). Then, pull his right arm down and at the same time pull his right leg upward to make him fall (Figure 7-10).

**Technique #4:**

Whenever you have the chance, for example when your opponent grabs your two sleeves or intends to grab your chest (Figure 7-11), bow your body down and at the same time step your right leg forward and grab both of his legs (Figure 7-12). Immediately pull both hands up while bouncing him with your shoulder (Figure 7-13).

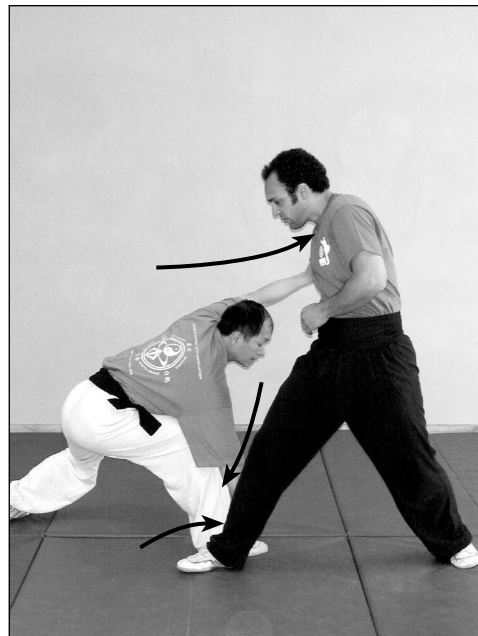


FIGURE 7-9



FIGURE 7-10

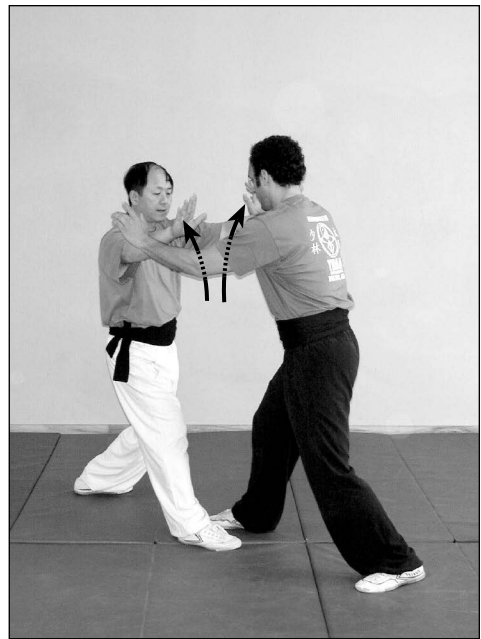


FIGURE 7-11

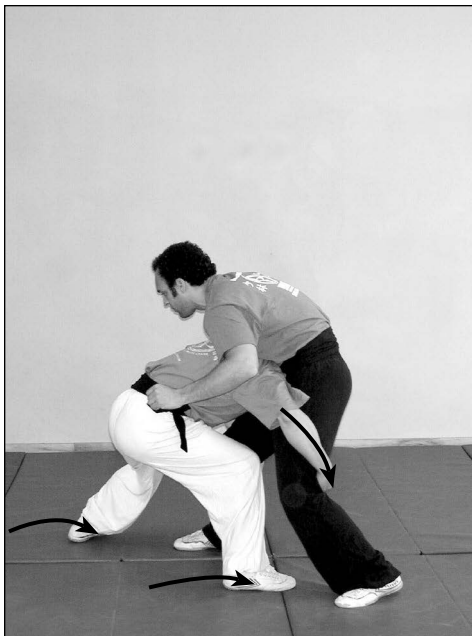


FIGURE 7-12



FIGURE 7-13



FIGURE 7-14



FIGURE 7-15

**Technique #5:**

When your opponent punches you with his right fist, you intercept with your right forearm or hand (Figure 7-14). Next, step your left leg behind his right leg and at the same time use your left arm to push his neck and force him to lean backward (Figure 7-15). This will make your opponent lose his center and stability. Then, sweep his leg forward and up with your left leg while pushing your left hand down on his neck to make him fall (Figure 7-16). Alternatively, you may use your left knee to bounce the opponent's right knee forward to make him fall (Figure 7-17).

**Technique #6:**

When your opponent punches you with his right fist, you use your left hand to repel the incoming punch (Figure 7-18). Next, grab his left wrist with your left hand, step your right leg forward toward his center, and move your right arm under his right armpit (Figure 7-19). Finally, sweep your right leg against your opponent's right leg while push-

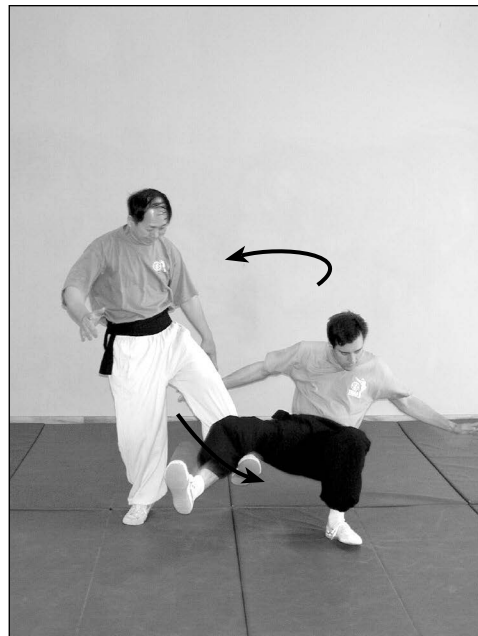


FIGURE 7-16



FIGURE 7-17

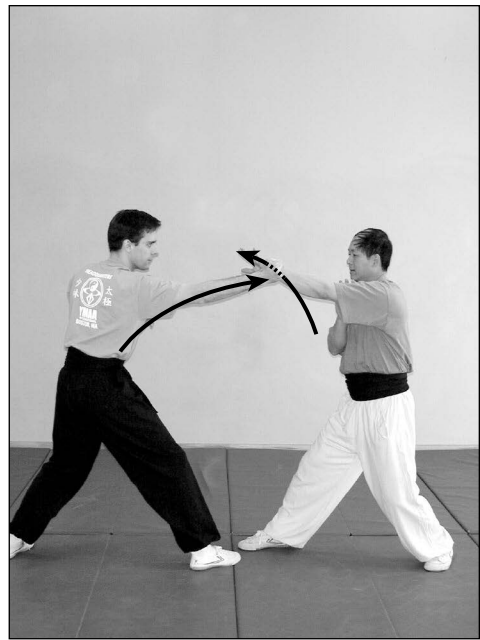


FIGURE 7-18



FIGURE 7-19

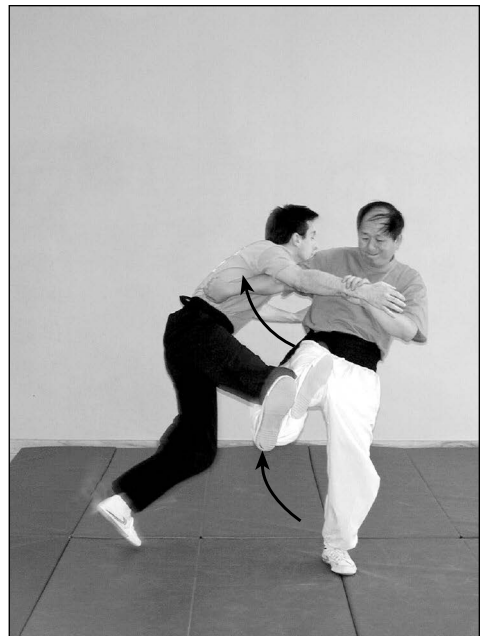


FIGURE 7-20

ing your right arm backward to make him fall (Figure 7-20). Naturally, you may also use your knee to bounce his right leg while pushing your right arm backward to make him fall (Figure 7-21).



FIGURE 7-21

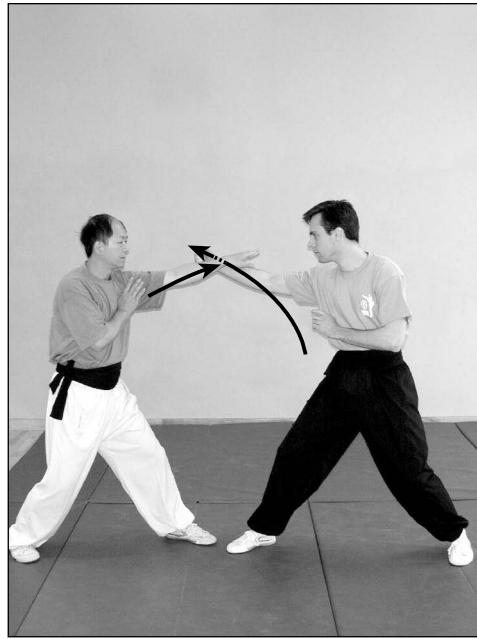


FIGURE 7-22

### *Technique #7:*

When your opponent punches you with his right fist, you intercept the incoming punch with your left hand (Figure 7-22). Next, grab his left wrist with your left hand and push it to the side, step your right leg behind his right leg, and circle your right arm around his neck (Figure 7-23). Finally, push your right arm forward and bounce your right thigh backward to pull his right root (Figure 7-24).

### **B. External Upsetting**

#### *Technique #1:*

When your opponent punches you with his right fist, you repel the incoming punch with your right forearm (Figure 7-25). Next, pull his right hand to your right and step your right leg into his center (Figure 7-26). Then, use both of your hands to grab his right leg on the knee area (Figure 7-27). Finally, pull his right leg up while using your shoulder to bounce his body off balance (Figure 7-28).

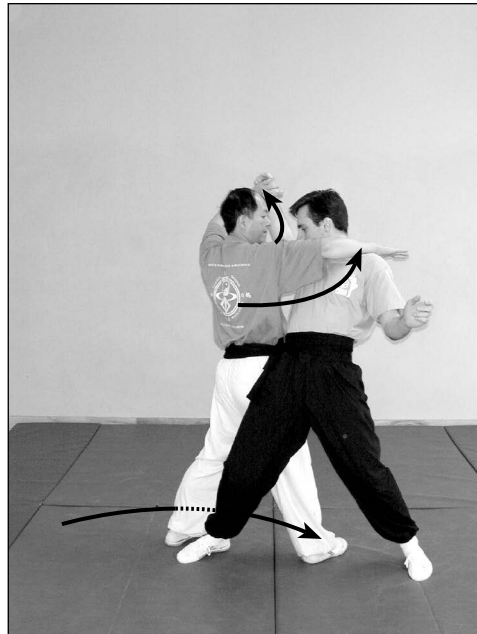


FIGURE 7-23

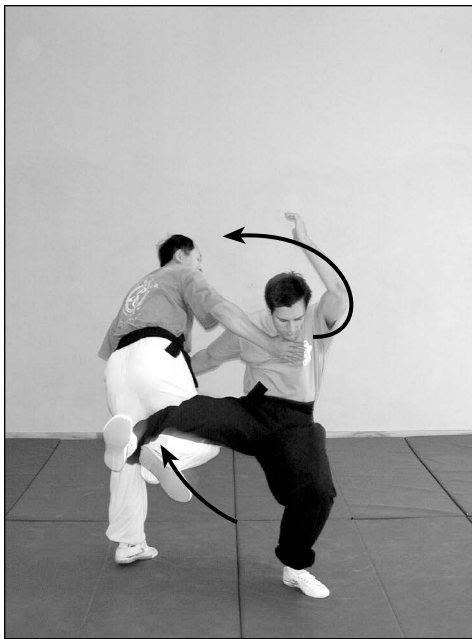


FIGURE 7-24

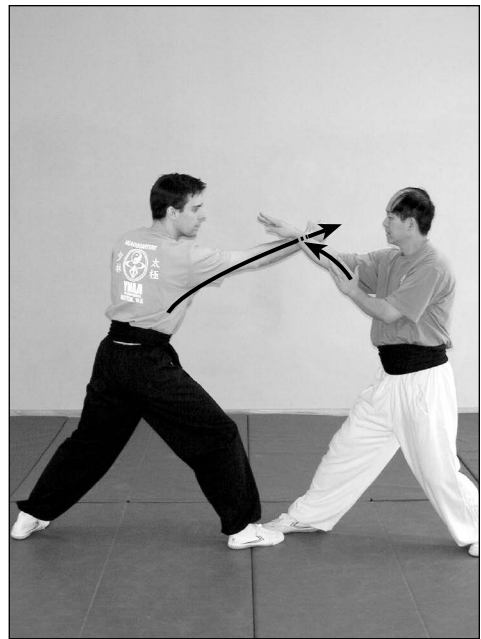


FIGURE 7-25



FIGURE 7-26

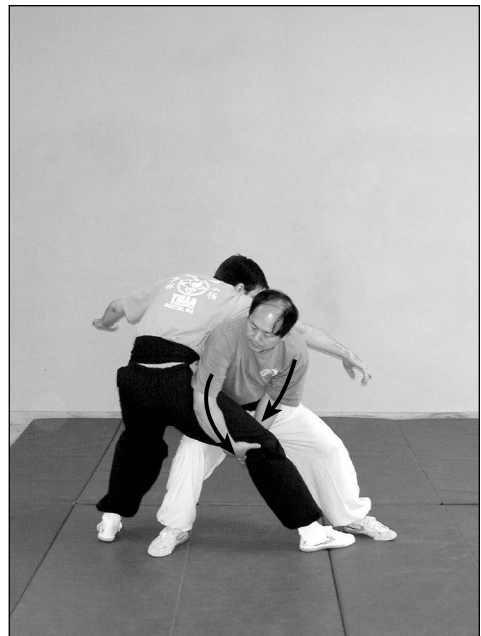


FIGURE 7-27

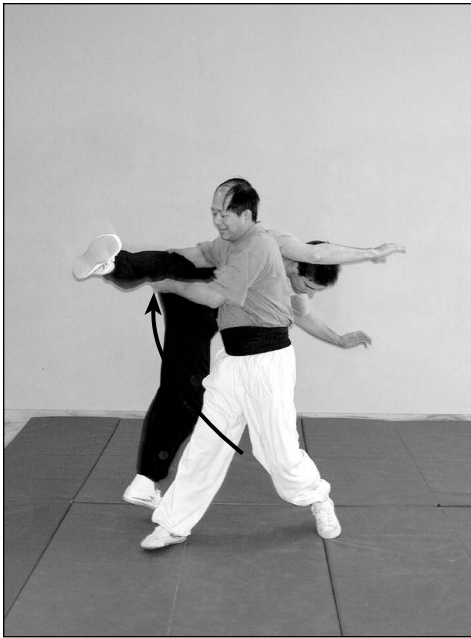


FIGURE 7-28

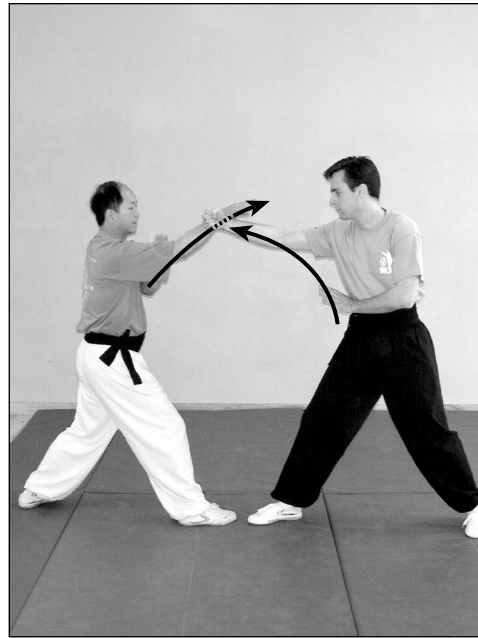


FIGURE 7-29

### *Technique #2:*

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-29). Next, step your left leg behind his right leg, place his right arm on your right shoulder with his palm up, and at the same time use your left hand to hold his right thigh (Figure 7-30). Lift his right leg with your left arm while also using your shoulder to bounce backward to make him lose his balance (Figure 7-31).

### *Technique #3:*

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-32). Next, pull his right hand down and at the same time step your left leg behind his right leg and place your left arm against his chest (Figure 7-33). Press backward with your left arm while using your left thigh to bounce forward against his right thigh (Figure 7-34). This will make him fall instantly.

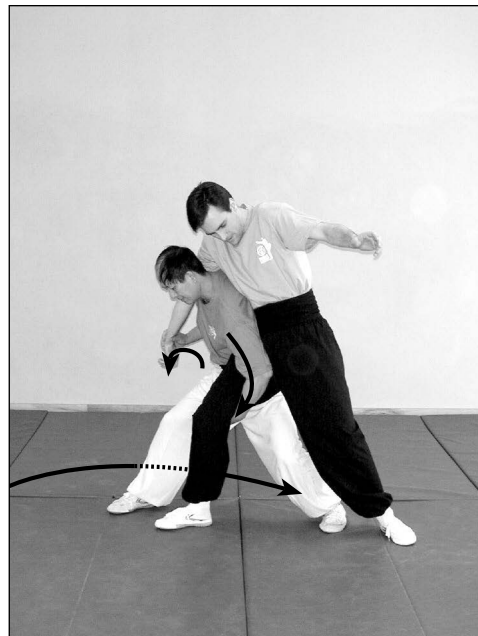


FIGURE 7-30





FIGURE 7-31

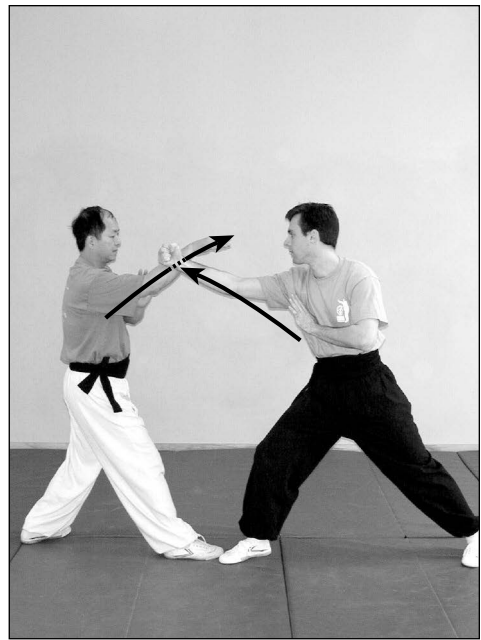


FIGURE 7-32



FIGURE 7-33



FIGURE 7-34



FIGURE 7-35

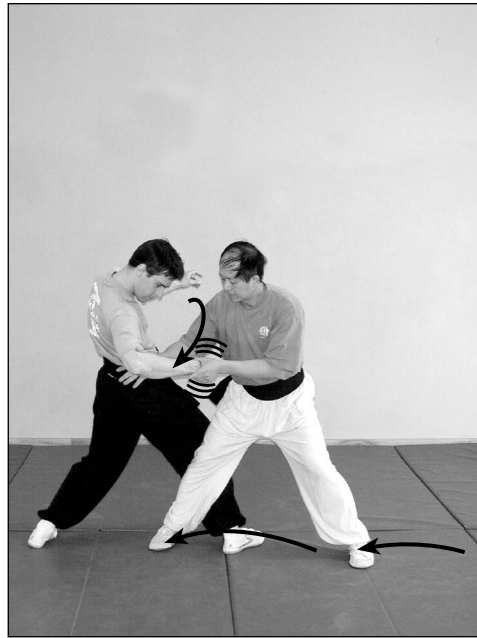


FIGURE 7-36

*Technique #4:*

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-35). Next, coil your right hand around his arm and reach to his elbow, grab his right wrist with your left hand, and step your right leg behind his right leg (Figure 7-36). Finally, pull forward with both hands while sliding your right leg backward to upset his balance (Figure 7-37).

*Technique #5:*

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-38). Next, grab his right wrist, step your left leg behind his right leg, and place your left arm on his neck (Figure 7-39). Your left knee should be touching the back of his right knee. Push his neck backward while bouncing your left thigh forward to upset his balance (Figure 7-40).



FIGURE 7-37

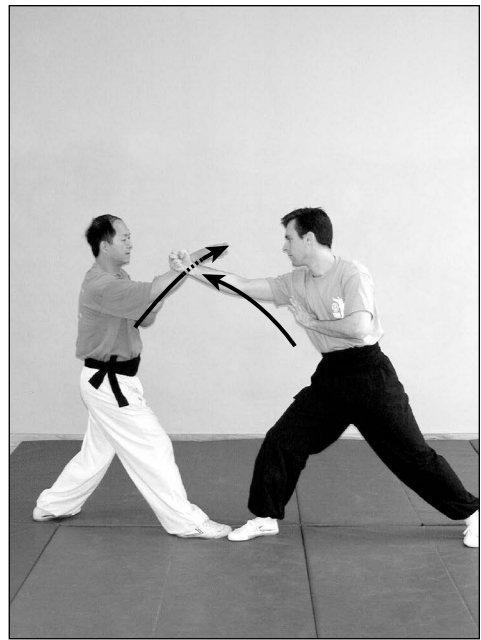


FIGURE 7-38



FIGURE 7-39

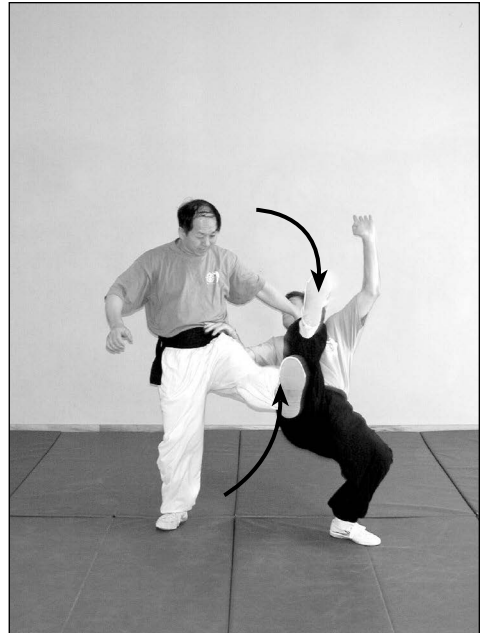


FIGURE 7-40



FIGURE 7-41

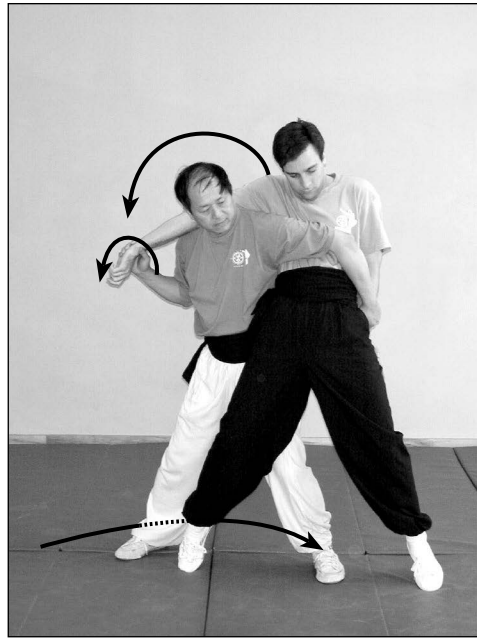


FIGURE 7-42

**Technique #6:**

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-41). Next, grab his right fist and place his right arm on your right shoulder with his palm facing up while your left leg is behind him and your left arm is around his body (Figure 7-42). Bounce your shoulder backward and your left thigh forward against his right thigh to make him fall (Figure 7-43).

**Technique #7:**

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-44). Next, grab his right wrist and pull it down and at the same time place your left leg against his abdomen (Figure 7-45). Then slide your body down to the floor while placing your right leg behind both of his legs (Figure 7-46). Finally, press your left leg backward while pushing your right leg forward to make him fall (Figure 7-47).



FIGURE 7-43

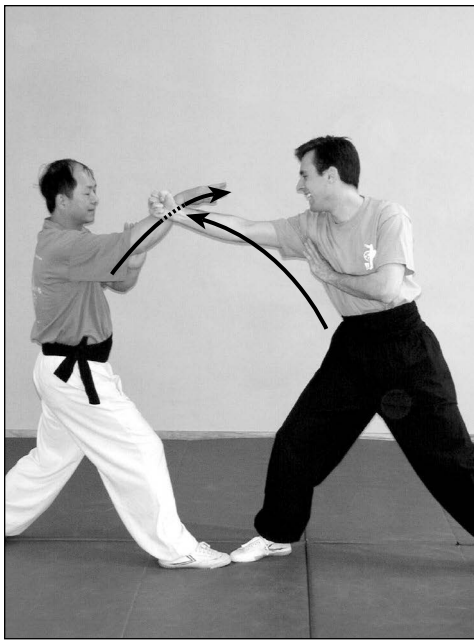


FIGURE 7-44

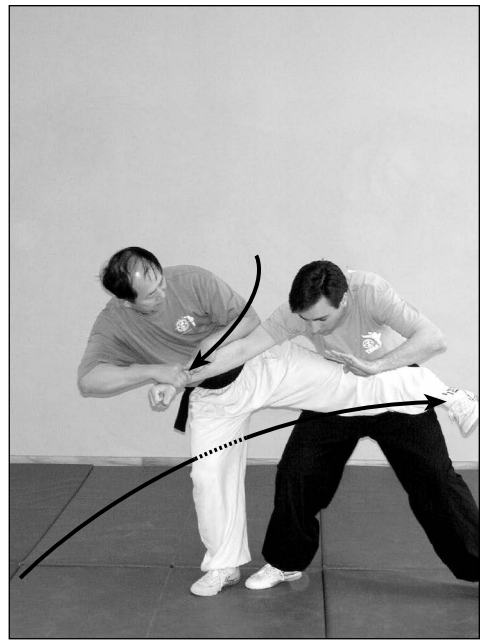


FIGURE 7-45

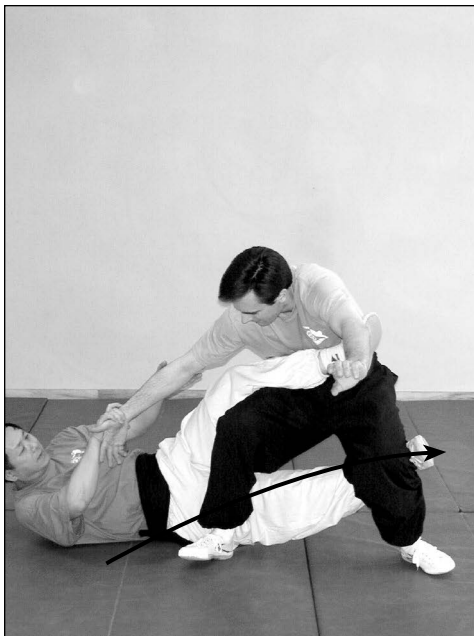


FIGURE 7-46



FIGURE 7-47



FIGURE 7-48

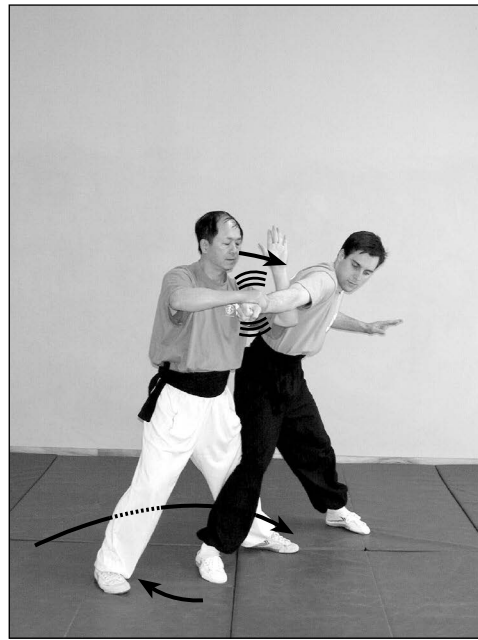


FIGURE 7-49

### **C. Circling**

#### **Technique #1:**

When your opponent punches you with his right fist, you intercept his attack from the outside of his arm (Figure 7-48). Next, grab his right wrist and lock his elbow with your left forearm while stepping your left leg behind him (Figure 7-49). Then, step your right leg to your rear and circle him to the floor, pulling him with the leverage of both hands (Figure 7-50).

### **D. Against a Kick**

#### **Technique #1:**

After you have intercepted a right kick, step your left leg behind his left leg and place your left arm against his chest. Then push your left hand backward while sliding your left leg forward to make him fall (Figure 7-51).

The techniques introduced above are only some of the techniques which you can use to make the opponent fall. You should continue your research or refer to some of the ground fighting styles to increase your knowledge. From the above discussion, it seems easy to apply these techniques to an opponent. In fact, in a real fight it is not so easy at all. To use these techniques effectively requires a great deal of practice, and you must first know how to set the opponent up, otherwise all of the above techniques are good only for showing off and not for fighting.

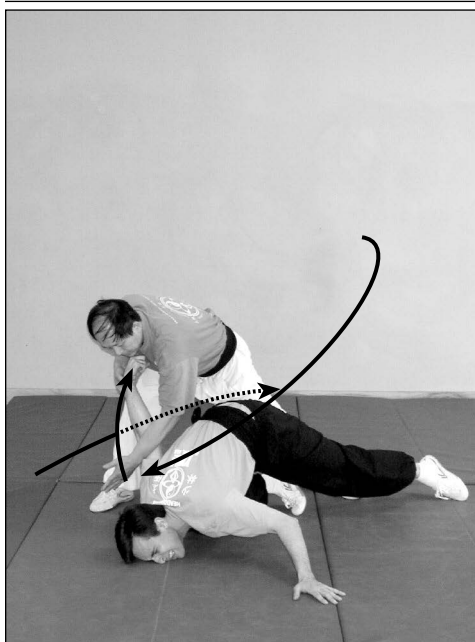


FIGURE 7-50

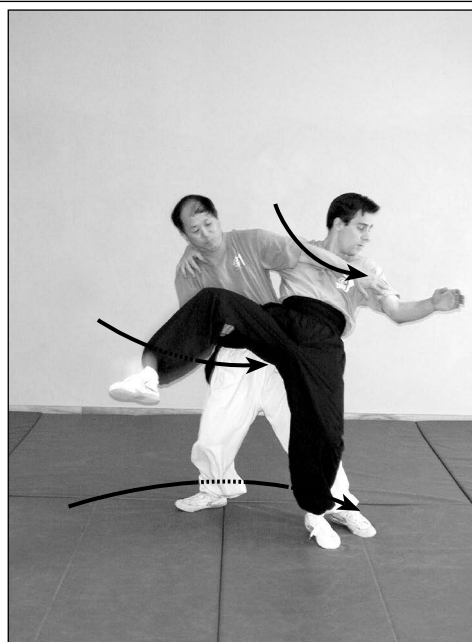


FIGURE 7-51

## ***Leg Chin Na***

### ***A. Using a Leg to Apply Leg Chin Na***

#### ***Technique #1:***

In this and the next technique you use your leg to lock and press the opponent's front knee. If your opponent punches you with his right fist, you intercept the incoming punch with your right forearm (Figure 7-52). Next, grab his right wrist, step your left leg behind his right ankle and hook it, while using your left forearm to control his

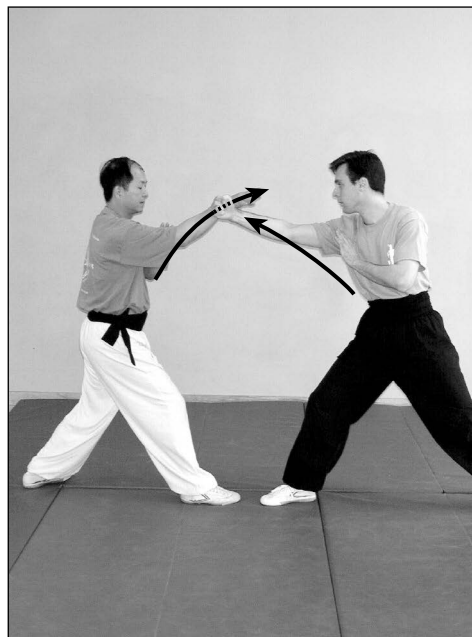


FIGURE 7-52



FIGURE 7-53

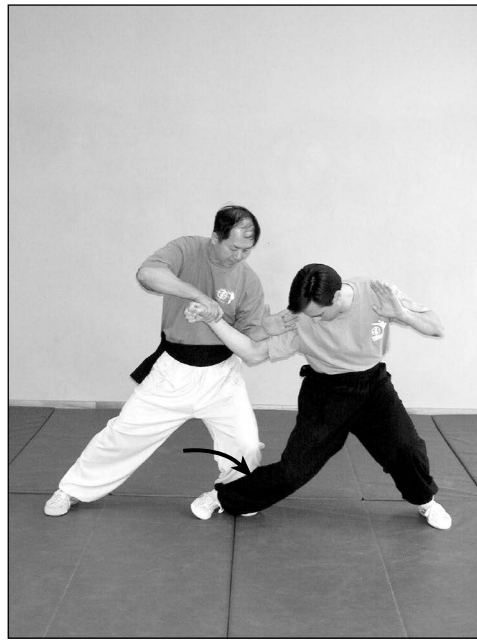


FIGURE 7-54

elbow area (Figure 7-53). Finally, press your knee down against his knee to force him down (Figure 7-54). If you press your knee in the right angle, you might be able to break his knee joint.

#### *Technique #2:*

When your opponent punches you with his right fist, one technique is for you to intercept the incoming punch with your left hand, hook his arm with your right forearm, and step in to hook his right ankle with your right leg (Figure 7-55). In addition, if you find that your opponent's toes are too much outward, then you have a chance to use this technique as well. Finally, press his shin to the side to make him fall (Figure 7-56).

#### *Technique #3:*

This technique is used when you are on the ground. You can use your right leg to hook his ankle and at the same time use your left leg to kick or press his knee cap (Figure 7-57). If you apply this technique with the right angle and right power, you may very easily dislocate his kneecap.

### ***B. Leg Chin Na on a Downed Opponent***

#### *Technique #1:*

If your opponent falls to the ground and tries to kick you, you might have a chance to catch his leg. If this happens, lock his leg with your arm and press up against his calf with your forearm (Figure 7-58). Pressing the muscle this way is very painful.



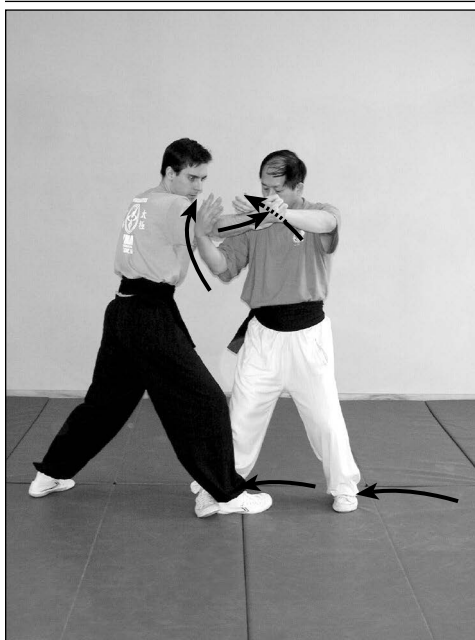


FIGURE 7-55



FIGURE 7-56

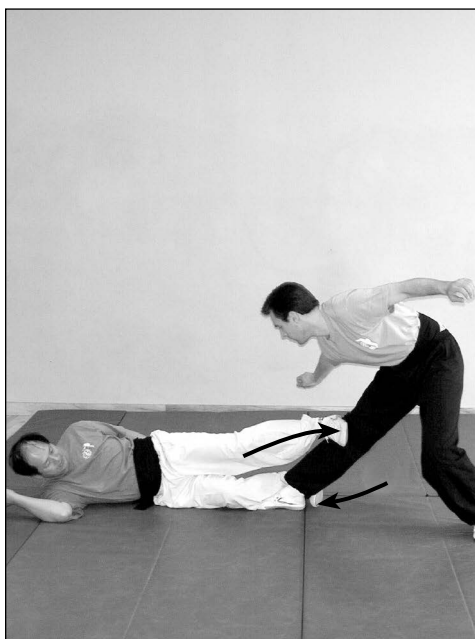


FIGURE 7-57

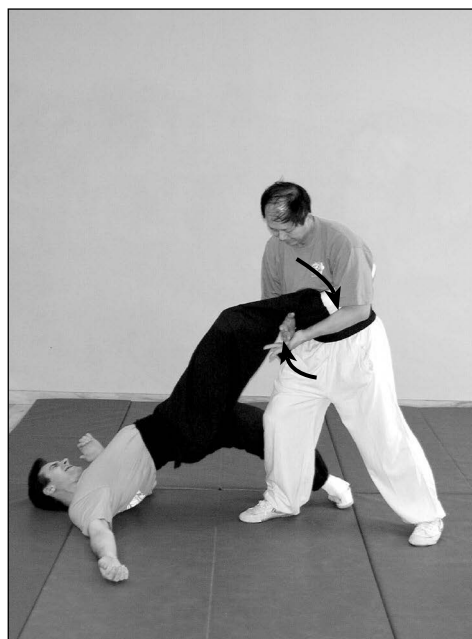


FIGURE 7-58

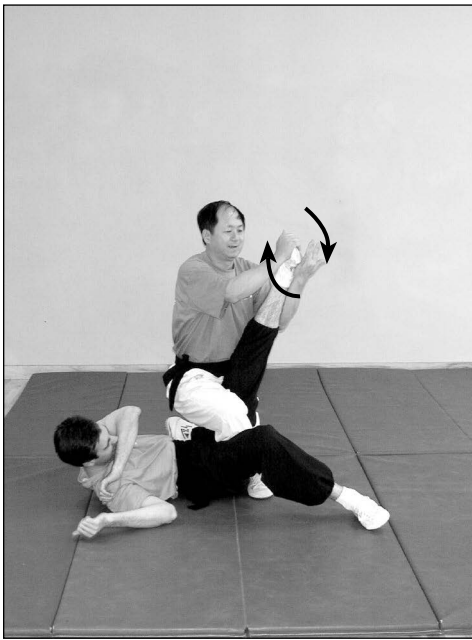


FIGURE 7-59

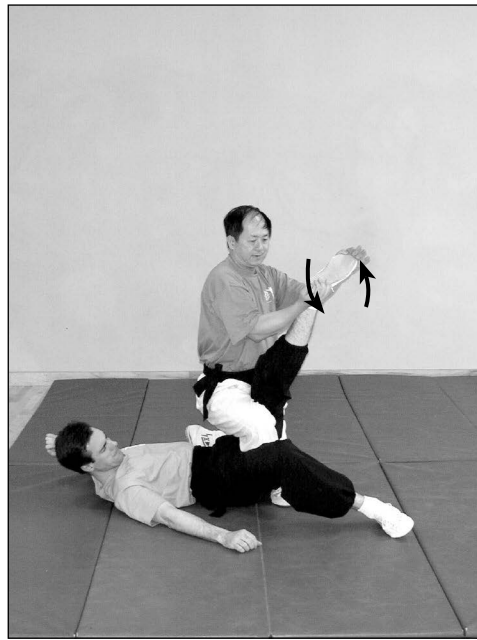


FIGURE 7-60

**Technique #2:**

When your opponent falls and you have a chance to catch his leg, sit on his stomach and twist his ankle clockwise with both hands (Figure 7-59).

**Technique #3:**

This technique is the same as the previous one, except that here you twist his ankle in the other direction (Figure 7-60).

**Technique #4:**

Sometimes you will find that it is too dangerous for you to sit on his stomach since he might still be able to punch you or kick you with his other leg. In this case, twist his leg to make him turn over first and then sit on his hip and twist his ankle clockwise (Figure 7-61) or counterclockwise (Figure 7-62).

### **C. Leg Chin Na Against Kicks**

**Technique #1:**

In order to apply a leg Chin Na against a kick, you must first learn how to intercept a kick and catch his leg. Refer to Chapter 10 for some of these techniques. Once you have caught his leg, apply pressure to his toes to twist his ankle and cause pain (Figure 7-63).

**Principle:** Dividing the Muscle/Tendon.

**Escape:** Once you have found that your leg is grabbed, before your leg is locked in

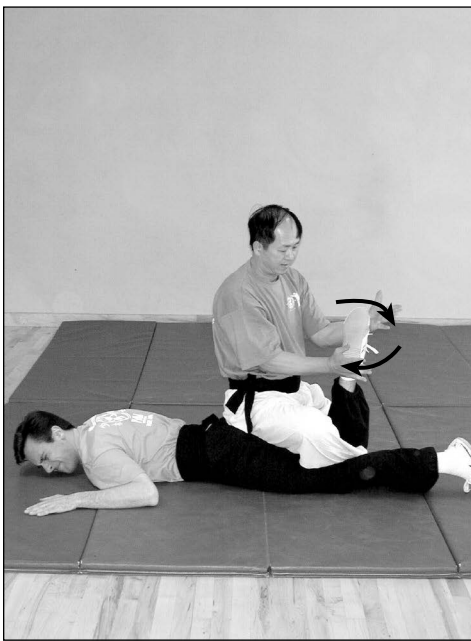


FIGURE 7-61

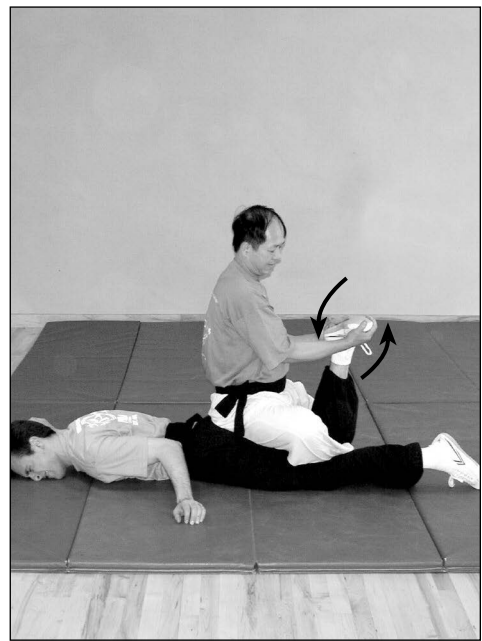


FIGURE 7-62

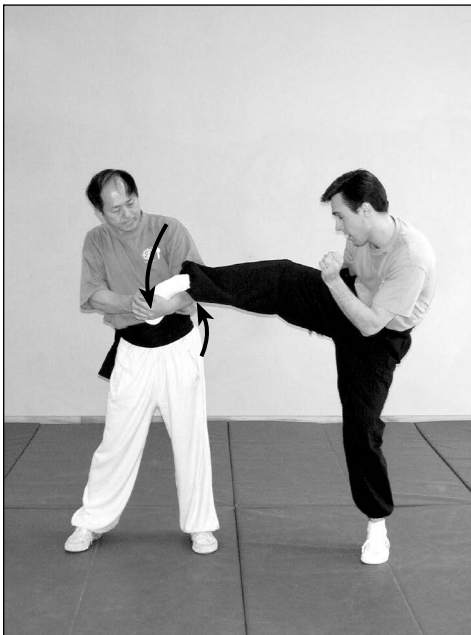


FIGURE 7-63

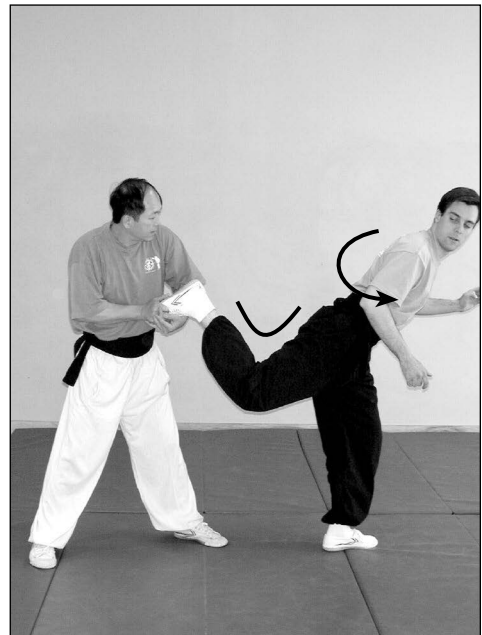


FIGURE 7-64

place, immediately turn your body and bend your knee (Figure 7-64). Then kick your leg backward toward his body and roll away (Figure 7-65).

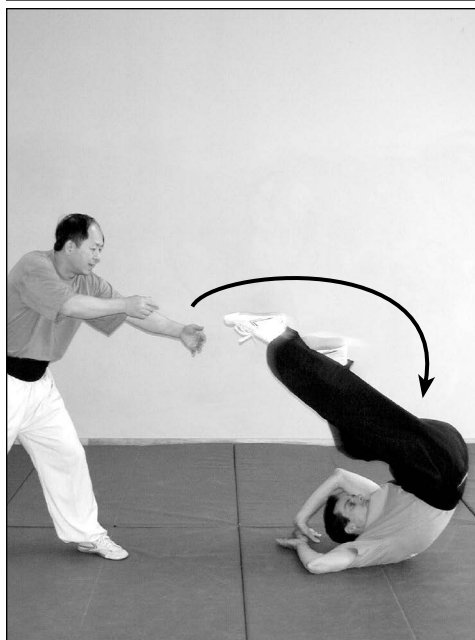


FIGURE 7-65

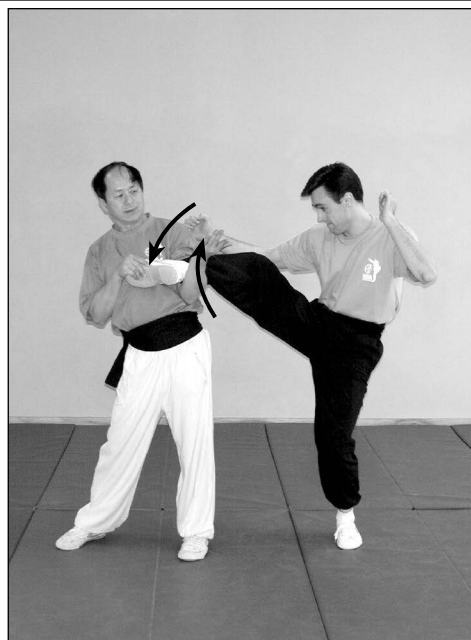


FIGURE 7-66

*Technique #2:*

This technique is similar to the previous one except that you twist his ankle to the other side (Figure 7-66).

**Principle:** Misplacing the Bones. If your opponent uses this technique to lock your ankle, you will not be able to use the escape technique shown above.

# Muscle Grabbing Chin Na

## 抓筋擒拿

### 8-1. INTRODUCTION 介紹

Muscle Grabbing Chin Na (Zhua Jin Qin Na, 抓筋擒拿) is used frequently in certain Chinese martial styles, especially those which rely heavily on the hands and fingers, such as Eagle, Crane, and Tiger styles. The principle of grabbing the muscle/tendon Chin Na is very simple, and the techniques are not very deep or complicated. However, when this Chin Na is used together with cavity press, the techniques become deeper and more complicated.

The simplest forms of grabbing the muscle/tendon Chin Na use the fingers to grab a group of muscle fibers and either pull them from their original position or tear them off the bone to which they are attached. Usually the muscles or tendons that are grabbed are in the joint areas. Grabbing muscles/tendons causes pain. When extreme pain is caused, the Qi channels which pass through the joint are disturbed. When the pain is strong enough, the Qi disturbance can be significant and can damage the related organs. However, usually before this point is reached, your brain has already given the order to let you pass out.

Because many cavities are located near the joints, very often when a grabbing-the-muscle/tendon Chin Na is used, cavity press is also used simultaneously. When this happens, not only are the muscles in the joint controlled, but the Qi circulation is also disturbed immediately. Usually, the simultaneous use of cavity press can make the opponent pass out much more easily or make his limb numb. There are also some vital cavities located in the joint areas, for example in the armpit. When these cavities are pressed accurately and with the right power and timing, death can result.

Although cavity press is effective and potent, it requires a great deal of knowledge and training to make it work. For example, Qi (氣) and Jin (勁) are required so that the power can penetrate to the right depth to the Qi channel. For a detailed discussion of Qi and Jin, please refer to the author's books: *Tai Chi Theory and Martial Power* and *The Essence of Shaolin White Crane*.

Normally it is very easy to defend against a grabbing Chin Na, as long as you remain calm and have strong muscles. If you have Qigong training, it is even harder for the

attacker to control you by grabbing your muscles. If someone does try to grab your muscles/tendons, remain calm, concentrate on the muscles being grabbed, and tense them up. When you concentrate, your Qi will support the muscles you are concentrating on and energize them, which will usually make the muscle fibers expand and behave as if they were strongly inflated with air. This muscle expansion will generate a shield to keep the opponent's power from reaching into your Qi channels or nearby cavities and affecting your Qi circulation. Consequently, you will not feel as much pain as you would if you hadn't tensed up your muscles. This is the basic external method of Chinese Iron Shirt (Tie Bu Shan, 鐵布衫) or Golden Bell Cover (Jin Zhong Zhao, 金鐘罩) training. In such training you must also train to lead your Qi to support the muscles and bounce the opponent's power back to him. Because of the depth and complexity of such training, we will not go into it further here. If you wish to know more about the theory and training, please refer to the book: *Qigong—The Secret of Youth*, by YMAA Publication Center.

## 8-2. MUSCLE GRABBING TECHNIQUES 抓筋擒拿術

### *Technique #1:*

Grabbing and squeezing the upper part of the triceps (Figure 8-1) generates pain and numbness. When you use this grabbing Chin Na, your other hand should grab the opponent's wrist to prevent him from moving, and you should stand behind him to avoid an attack from his other hand.

### *Technique #2:*

Grabbing and pulling the muscles in the front of the armpit generates numbness in the shoulder area (Figure 8-2). If the pulling and squeezing power is strong enough, this grabbing Chin Na can cause the lung to compress and seal the breath. When you use this Chin Na you should also control your opponent's wrist with your other hand and stand at his side to keep away from any attack from his other hand.

### *Technique #3:*

Grabbing and squeezing the muscles in the back of the armpit (Figure 8-3) causes numbness in the shoulder area. If strong power is applied, the pain can make the opponent pass out. When you use this technique, use your other hand to control your opponent's wrist and stand behind him to avoid any further attack.

### *Technique #4:*

There is a cavity called "Jianjing" (GB-21)(肩井)(Shoulder Well) located on the big muscles running to the side and back of the neck. When this area is grabbed and squeezed (Figure 8-4), it can affect the Qi circulation and generate extreme pain. If the pain is strong enough, it will shock the brain and make you pass out. When you use this technique, you should grab his wrist with your other hand and stand behind him so he cannot attack you.

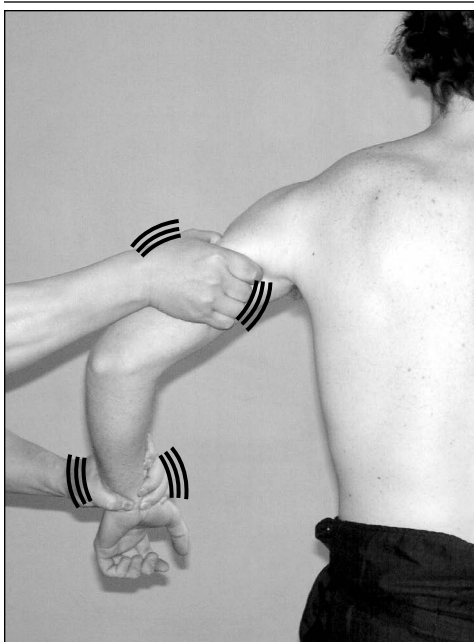


FIGURE 8-1



FIGURE 8-2

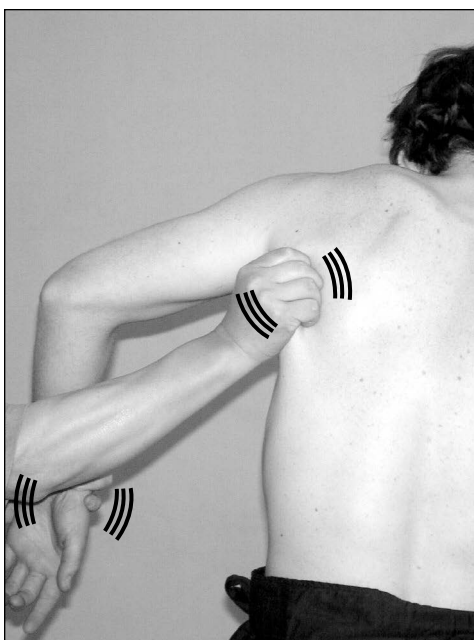


FIGURE 8-3

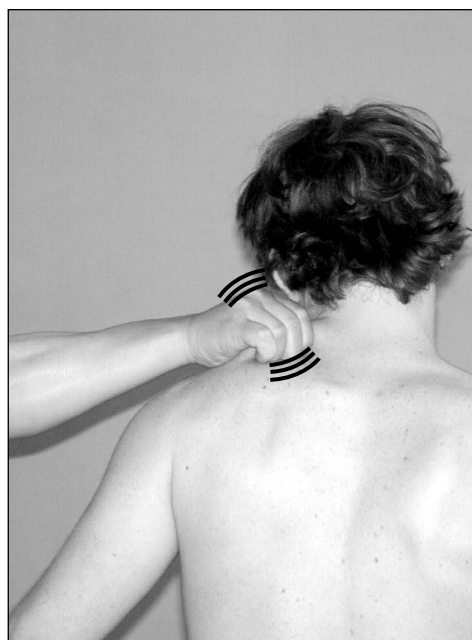


FIGURE 8-4



FIGURE 8-5

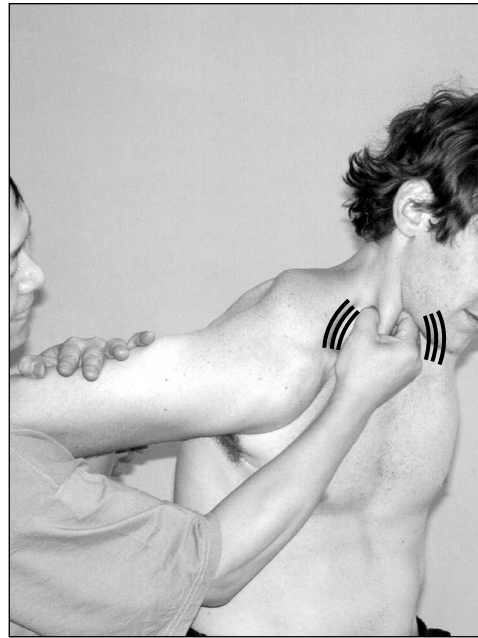


FIGURE 8-6

*Technique #5:*

The muscles on the back of the neck are directly related to the brain. Striking or grabbing these muscles can usually make the opponent pass out (Figure 8-5).

*Technique #6:*

When the muscles on the side of the throat are grabbed and squeezed (Figure 8-6), extreme pain is generated. If this pain is significant, it can cause the muscles around the neck to contract and cut off the oxygen supply to the brain. This is an example of sealing the vein/artery.

*Technique #7:*

Grabbing the muscles on either side of the waist (Figure 8-7) can cause extreme pain and make the opponent pass out. Since these two spots are so close to the liver and spleen, serious pain can cause the liver to rupture and the spleen to malfunction, usually causing death.

*Technique #8:*

In this technique you don't grab muscles, instead you grab bones—the clavicles in the upper chest (Figure 8-8). Grabbing and squeezing these bones causes extreme pain and immobilizes upper body movement. Significant pain will cause unconsciousness.



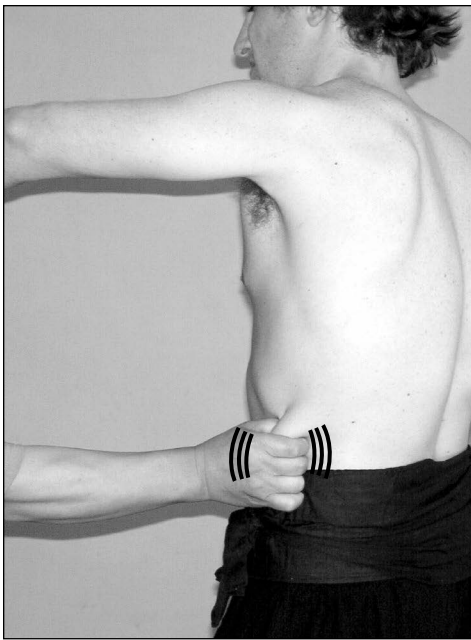


FIGURE 8-7

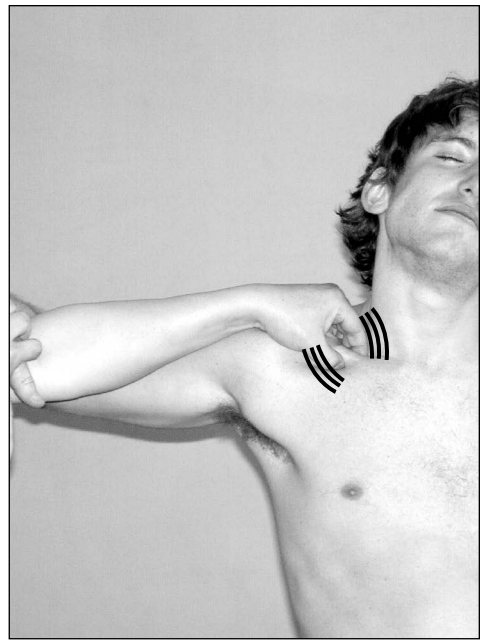


FIGURE 8-8

To conclude this short chapter, you must first understand that in order to make the techniques work you need considerable finger grabbing strength. In addition, you also need to be able to concentrate well enough, so that you can generate sufficient Qi to overwhelm the Qi and muscle tension which your opponent will use against your grab. In this chapter we have only introduced the basic principles and some examples of grabbing Chin Na. There are many other grabbing Chin Na which attack smaller muscles, such as the ankle tendons and elbow joint muscles, but these are usually not as effective as the techniques discussed in this chapter. We will leave these other areas to your research.



# Cavity Press 點穴

## 9-1. INTRODUCTION 介紹

Cavity press in Chinese martial arts generally includes two different categories: “Dian Xue” (點穴)(Cavity Press) and “Dian Xue” (點血)(Blood Press). Literally “Dian Xue” (點穴)(Cavity Press) can be translated as “Pointing Cavity” and “Dian Xue” (點血) as “Pointing Blood.” “Pointing” has the meaning of aiming at a tiny spot, penetrating to a depth, and pressing. Frequently it will also mean striking. That is why these techniques are also called “Da Xue” (打穴)(Strike Cavity) or “Da Xue” (打血)(Strike Blood). Striking a cavity affects the Qi circulation, and striking the blood strikes blood vessels to rupture them. Frequently, the place which is effective for blood striking is also the same spot for Qi striking, for example the temple.

The human body has Twelve Primary Qi Channels (Shi Er Jing, 十二經) that are related to the internal organs, and an additional Eight Vessels (Ba Mai, 八脈) which also circulate Qi in the body. There are more than seven hundred acupuncture cavities, most of them along these channels and vessels. The majority of these cavities can be treated by acupuncture needles. When a needle reaches a cavity, it can affect the Qi circulation in the channel, either stimulating or sedating it, and adjust the Qi's Yin and Yang balance, thus curing illness.

Overstimulation of Qi in a cavity can damage the corresponding organ. Among all these cavities are about 108 through which the Qi can be overstimulated by striking or pressing with the fingers. Of these 108 cavities, 72 can be used to destroy the opponent's fighting ability by rendering him unconscious or numbing parts of his body, and 36 cavities can be used to kill or seriously injure him. Pressing or hitting these cavities with the proper power can also be used to adjust and regulate the Qi, and this is commonly used in acupressure massage. However, vigorous stimulation of vital cavities, either through pressing or striking, can either send a flood of Qi to shock the organ, or seal the Qi circulation to the organ and make it malfunction because of insufficient Qi.

In order to make the attack effective, you must also understand how the Qi flow in the body changes according to the season and the time of day. The relation of time and Qi flow is called “Zi Wu Liu Zhu” (子午流注). “Zi” (子) means “midnight” and “Wu” (午) means “midday,” “Liu” (流) means “flow” and “Zhu” (注) means “to direct or to pour.” “Zi Wu Liu Zhu” is the schedule describing the time and location of the major

Qi flow in the body. In addition, you must have special training in Qi, Jin, and specific striking techniques. The basic requirements of cavity press are accurate striking and correct timing. Jin is the key to penetrating power and effective strikes. An advanced martial artist with the special Qi training can overflow his Qi to the opponent's body with just a touch to a cavity and shock the opponent's organs. However, it is no longer easy to find a martial artist who has reached this level.

In a fight, blood press is used mainly to affect the blood circulation by either reducing the blood supply or even rupturing a blood vessel. Some Chinese martial artists include organ striking among the techniques of blood striking. When organs such as the heart, liver, or kidneys are struck directly, the muscles around the organs contract. This causes a sudden diminishing of the blood supply which will shock some organs such as the heart, or even rupture organs such as the liver or kidneys.

From the above discussion, you can see that cavity press is one of the highest levels of skill to which a martial artist can reach. It requires not only a deep and wide knowledge of martial techniques, human anatomy, and Qi circulation, but also long and in-depth training in the techniques. It is impossible to discuss this subject in a single chapter. To learn cavity press requires long study with a qualified and experienced master. Such a person is hard to find. With firearms so universally available, few people feel the need to spend years learning the art, and it is gradually disappearing. Even if a book on cavity press were written, it would of necessity be limited in scope, since many techniques can only be learned through feeling and sensing. In this chapter we will introduce only some typical examples of techniques from the different categories of cavity press. Instead of trying to teach cavity press from a book, we will only introduce the reader to the art.

To defend against a cavity press attack, you usually need to have Qigong training, either Wai Dan (外丹)(External Elixir), or Nei Dan (內丹)(Internal Elixir). This training will give you the ability to either generate Qi in parts of your body so that they can resist an attack, or else generate Qi in the Dan Tian (丹田) and lead this Qi to the area being attacked. This Qi will energize the muscles so that they can resist the outside attack effectively. Qigong can also be used to shield your cavities from attack. As mentioned, such training is called "Tie Bu Shan" (鐵布衫)(Iron Shirt) or "Jin Zhong Zhao" (金鐘罩)(Golden Bell Cover). If you are interested in Qigong, you should refer to the author's books: *Qigong for Health and Martial Arts* and also *The Essence of Shaolin White Crane*.

## **9-2. CAVITY PRESS TECHNIQUES 點穴術**

### **A. Cavity Pressing Method (Ya Xue Fa, 壓穴法)**

The cavity pressing method uses the fingers to press the opponent's cavities to seal the Qi circulation. This either causes numbness in a part of his body, or else shocks an organ, which usually causes the opponent to pass out before the organ is damaged. Most

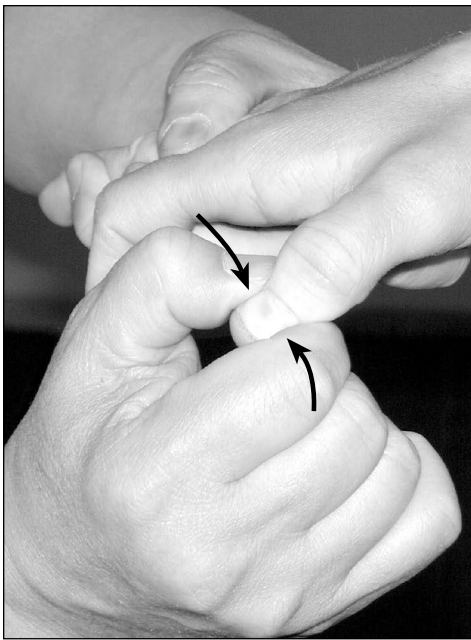


FIGURE 9-1



FIGURE 9-2

of the cavities that cause numbness are located in the limbs, while the cavities that cause your opponent to pass out are located both on the body and the limbs. The most important factors in a successful cavity press are your Yi (意)(mind, will) and Qi (氣), for they direct your power into the cavities themselves. This allows you to affect your opponent's Qi directly, rather than indirectly by affecting the muscles around the channels. Most of the time, if you only use muscle when applying these techniques, you will only cause pain, and no serious damage. We will now show the location of some of the cavities, and some of the common ways of pressing.

#### *Technique #1:*

There are six Qi channels that extend to the ends of the fingers, and each has a vulnerable cavity. The little finger has one channel on either side: Shaochong (H-9)(少冲) and Shaoze (SI-1)(少泽). The other four fingers have one each: Shaoshang (L-11)(少商)(thumb); Shangyang (LI-1)(商阳)(second finger); Zhongchong (P-9)(中冲)(middle finger); and Guanchong (TB-1)(关冲)(ring finger). Pinching the side of the finger tip (Figure 9-1) causes serious pain and affects the Qi circulation. If this pain is significant, it can make you pass out. Sometimes the top of the nail is squeezed (Figure 9-2), which will also affect the Qi and the nerves in that area, and cause the same results.



FIGURE 9-3

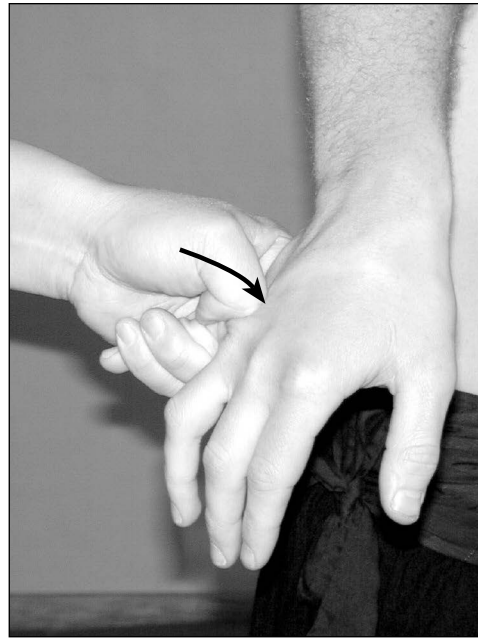


FIGURE 9-4

*Technique #2:*

Hegu (LI-4)(合谷) or Hukou (虎口) is a cavity located in the pit between the forefinger and the thumb. This cavity is on the Large Intestine Channel. Pressing this area (Figure 9-3) can cause numbness if minor pain is caused. However, if serious pain is generated it can affect the organ and make the opponent pass out.

*Technique #3:*

The Hand-Zhongzhu (TB-3)(手中渚) cavity is on the Sanjiao (三焦) or Triple Burner Channel located on the back of the palm in the gap near the base joints between ring finger and pinky. Pressing this cavity (Figures 9-4 and 9-5) can cause pain or numbness, or can even shock the brain and make the opponent pass out.

*Technique #4:*

The Neiguan (P-6)(內關) or Wanmai (腕脈) cavity is located on the inside of the forearm near the wrist. It is on the Pericardium Channel, which passes through the area of the lungs. Pressing this cavity with the right power and timing (Figure 9-6) can cause the lungs to contract and make the opponent faint. This cavity press is used frequently in Chin Na techniques which include a wrist grab, because it can immobilize the opponent's arm (Figure 9-7).

*Technique #5:*

The Kongzui (L-6)(孔最) cavity is located on the inside of the forearm, on the Lung Channel. Pressing this cavity hard (Figure 9-8) can cause the lungs to contract so that

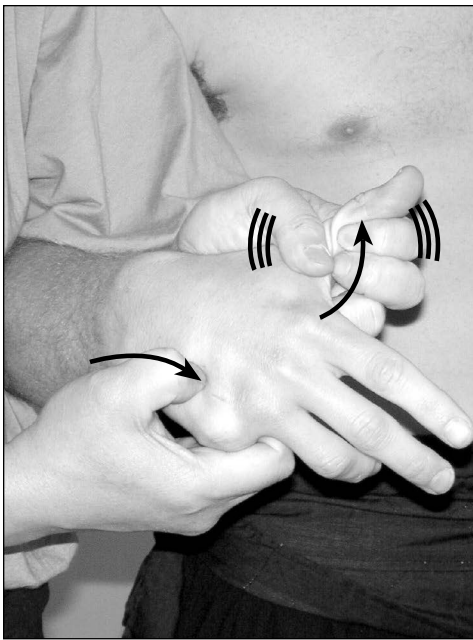


FIGURE 9-5



FIGURE 9-6



FIGURE 9-7

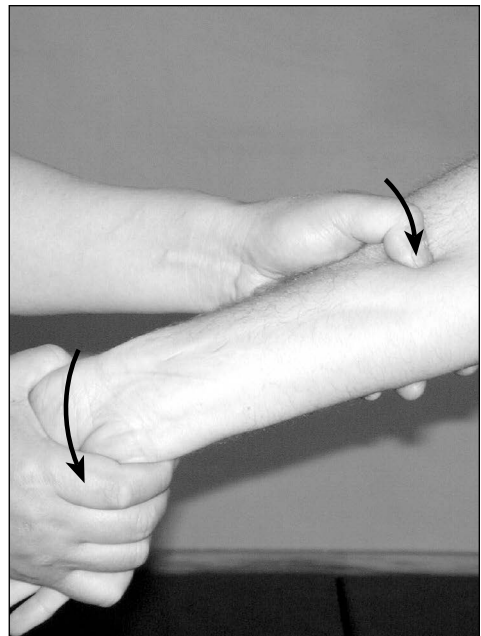


FIGURE 9-8

the opponent passes out. When it is pressed with lesser power, it can cause pain and numbness in the arm.



FIGURE 9-9

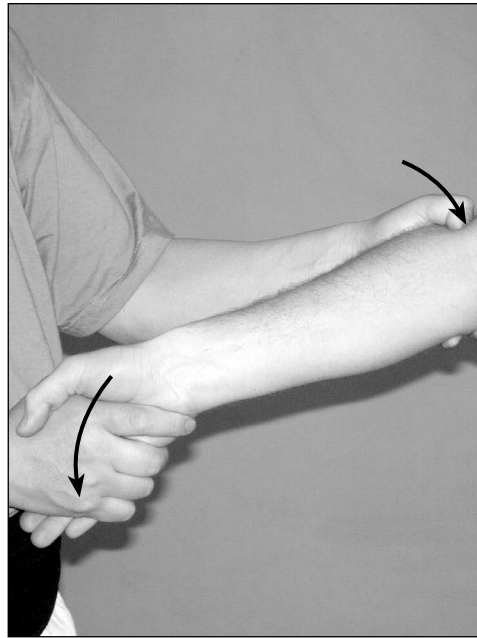


FIGURE 9-10

*Technique #6:*

The Chize (L-5)(尺澤) cavity is located on the inside of the arm near the elbow, on the Lung Channel. Pressing this cavity (Figure 9-9) can cause pain and numbness, or even unconsciousness.

*Technique #7:*

The Quchi (LI-11)(曲池) cavity is located on the side of the elbow, on the Large Intestine Channel. Pressing this cavity (Figure 9-10) causes pain and numbness.

*Technique #8:*

The Shaohai (H-3)(少海) cavity is located in the funny bone area. It is on the Heart Channel. Pressing this cavity (Figure 9-11) can cause the whole arm to go numb. Pressing with significant power can cause a heart attack.

*Technique #9:*

The Qingling (H-2)(青靈) cavity is located on the inside of the upper arm, on the Heart Channel. Pressing this cavity (Figure 9-12) can cause numbness in the arm or even a heart attack.

*Technique #10:*

The Jianneiling (M-UE-48)(肩內陵) in front of the shoulder joint can also be attacked. Striking or pressing this spot (Figure 9-13) can cause the arm to go numb.





FIGURE 9-11

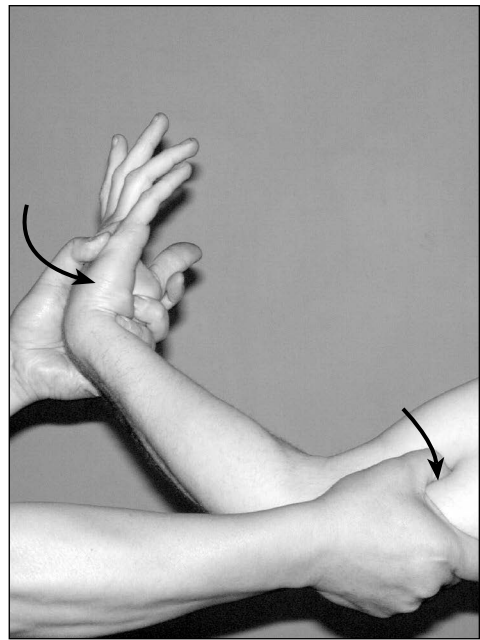


FIGURE 9-12



FIGURE 9-13

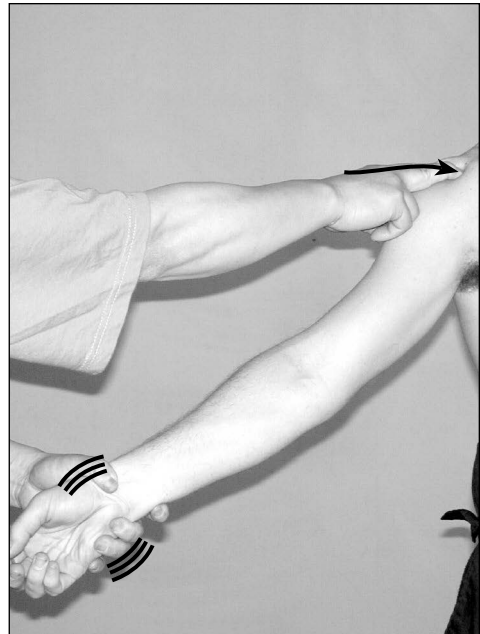


FIGURE 9-14

**Technique #11:**

The Jianyu (LI-15)(肩髃) cavity is located on the top of the shoulder joint, on the Large Intestine Channel. Pressing or striking this cavity (Figure 9-14) can cause numbness in the arm.



FIGURE 9-15

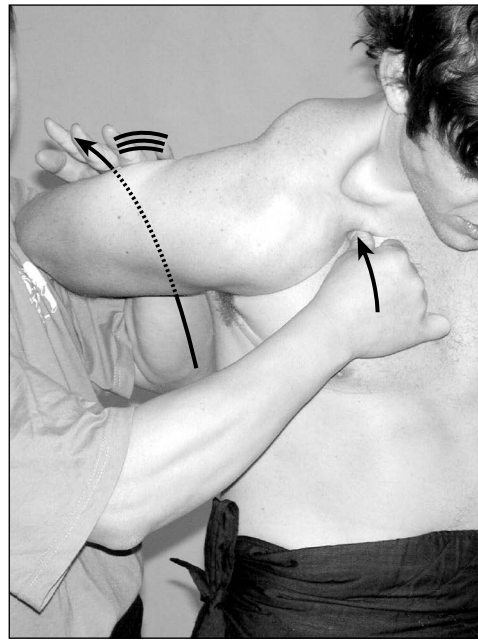


FIGURE 9-16

**Technique #12:**

The Qihu (S-13)(氣戶) cavity is located on the upper side of the chest, on the Stomach Channel. Qihu means “Qi’s Household.” Because this channel passes near the lung, pressing or striking it (Figure 9-15) will agitate the lungs and cause coughing. A serious attack can seal the breath.

**Technique #13:**

The Quepen (S-12)(缺盆) cavity is located only a few inches above the Qihu cavity and is also on the Stomach Channel. Attacking this cavity (Figure 9-16) can generate the same results as with the Qihu cavity.

**Technique #14:**

The Jianjing (GB-21)(肩井) cavity or shoulder well cavity is located on the side of the upper back. This cavity is on the Gall Bladder Channel. Striking or pressing this cavity (Figure 9-17) can cause the shoulder to become numb. A serious attack can shock the opponent’s brain with pain, and may cause unconsciousness.

**Technique #15:**

The Lougu (Sp-7)(漏谷) cavity is located on the inside of the shin, on the Spleen Channel. Pressing or kicking this cavity (Figure 9-18) can cause the leg to go numb.



FIGURE 9-17



FIGURE 9-18

**Technique #16:**

The Xuehai (Sp-10)(血海) cavity is located on the inside of the thigh near the knee. This cavity also is on the Spleen Channel. Kicking or pressing this cavity (Figure 9-19) can cause numbness in the leg.

**B. Cavity Striking Method (Da Xue Fa, 打穴法)**

**Striking Yin-Yang Connections**

There are a few cavities in which the Qi changes between Yin and Yang channels. When these cavities are attacked with the right timing and power, the Yin and Yang exchange is affected, usually causing instant death.

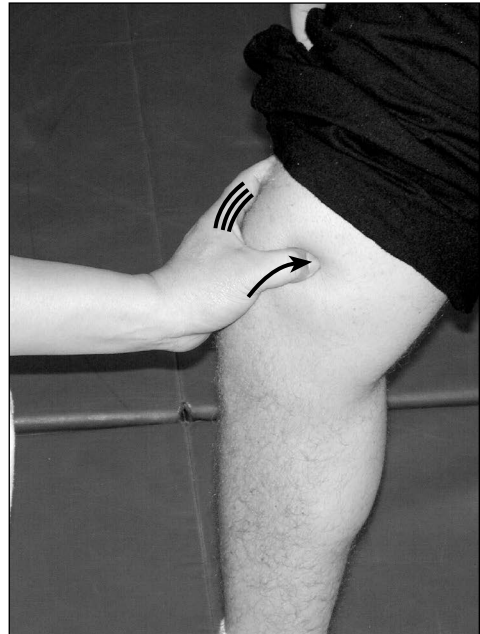


FIGURE 9-19

**Technique #1:**

Baihui (Gv-20)(百會) means “Hundred meetings.” It is also called Tian Lin Gai (天靈蓋) which means “Heavenly Spirit Cover.” It is a major Qi center, and it is one of



FIGURE 9-20



FIGURE 9-21

the places where the Yin and Yang exchange. This cavity belongs to the Du Mai (督脈) (Governing Vessel) and is directly related to the brain. Striking this spot at the right time (Figure 9-20) can cause instant death.<sup>7</sup>

#### *Technique #2:*

The other cavity where Yin and Yang exchange is called Huiyin (會陰) (Co-1) (Perineum) and means “Meeting Yin.” This cavity is also called Haidi (海底), which means “Sea Bottom.” It is located about one inch behind the groin and is on the Ren Mai (任脈) (Conception Vessel). Striking this cavity at the right time (Figure 9-21) can affect the Qi exchange from Yin to Yang, and may cause death within 24 hours. However, due to its location, it is not easy to reach this cavity.

### ***Striking Cavities***

Among the Eight Qi Vessels (Ba Mai, 八脈) and Twelve Primary Qi Channels (Shi Er Jing, 十二經), there are more than 80 cavities that can cause numbness, unconsciousness, or even death when struck. We will only introduce some of these cavities here. The time and the techniques of striking will not be discussed. Some of the cavities, even though they are listed as causing numbness or unconsciousness when struck, might still cause death or serious injury. Therefore, do not attempt to experiment with these cavities — it is extremely dangerous.



FIGURE 9-22

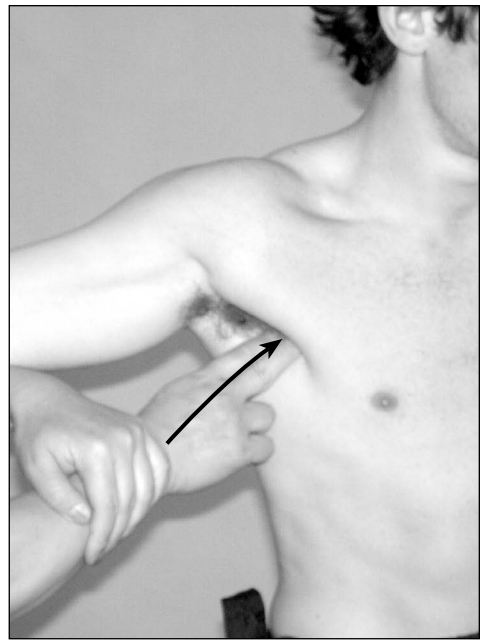


FIGURE 9-23

### *Vital Cavities*

#### *Technique #1:*

The Lingtai (Gv-10)(靈臺) cavity is located between the sixth and seventh thoracic vertebrae. “Lingtai” means “Spirit’s Platform” in Chinese. This is because the Chinese believe that the heart is your spiritual power center. The Lingtai cavity is located directly opposite the heart, and is on the Du Mai (督脈)(Governing Vessel). Striking this cavity (Figure 9-22) affects the Qi circulation, and will cause the muscles around the heart to contract, possibly resulting in a heart attack.

#### *Technique #2:*

Jiquan (H-1)(極泉) means “Summit’s Spring” and is located in the armpit. This cavity is on the Heart Channel and is very vulnerable. Striking this cavity (Figure 9-23) can cause a heart attack in the same way that the funny bone can cause the arm to go numb when struck.

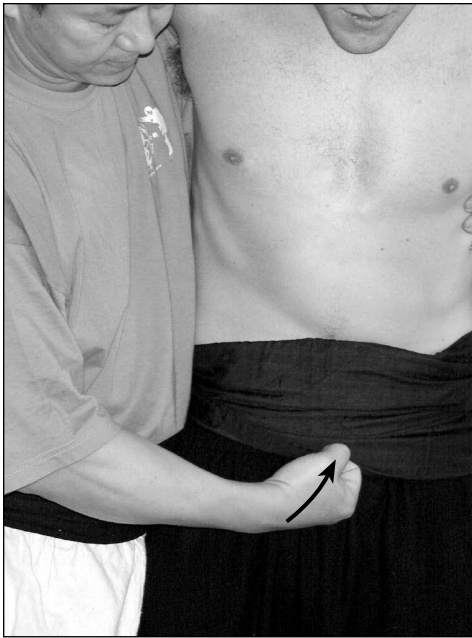


FIGURE 9-24



FIGURE 9-25

**Technique #3:**

Dan Tian (丹田) means the “Elixir Field.” It is also called Qihai (Co-6)(氣海), which means “Sea of Qi.” It is the most important spot in your Qi circulation. This is the spot where Qi is generated and stored, and it is important in keeping your internal energy circulation strong and vigorous. When this spot is struck and injured (Figure 9-24), the “Qi factory” is destroyed and the person will die.

***Cavities Causing Unconsciousness (Excluding Bi Qi)***

**Technique #1:**

Yamen (Gv-15)(啞門) means “Door of Muteness” and is located on the back of the neck. When an acupuncture needle enters this cavity, it can control your larynx and stop you from talking. On the sides of this cavity are two large muscles which pass into the skull. Striking either this cavity or these two muscles (Figure 9-25) will shock the brain, causing unconsciousness.

**Technique #2:**

Tianzhu (B-10)(天柱) means the “Heaven’s Pillar” and is located on the Bladder Channel, on the sides of the back of the neck. As mentioned above, there are two muscles that pass through the back of the neck to support the head (the “Heaven”). When this cavity is attacked or one of the muscles struck (Figure 9-26), one side of the brain will be shocked, causing unconsciousness.



FIGURE 9-26

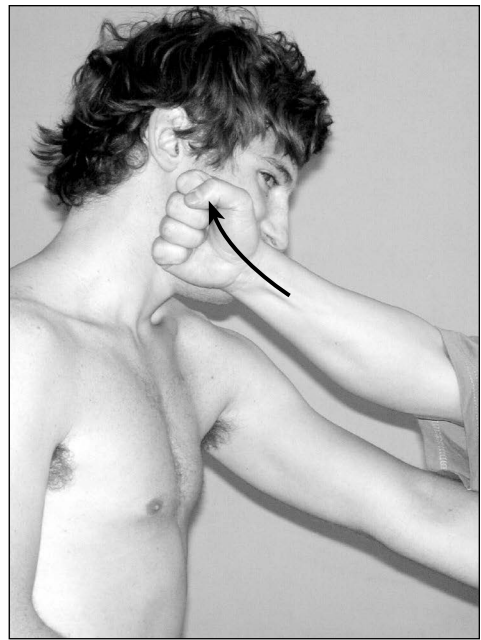


FIGURE 9-27

**Technique #3:**

The Jiache (S-6)(頰車) or Yasai (牙腮) cavity is located on the side of the jaw. This cavity is on the Stomach Channel. Striking this cavity will cause the opponent to collapse (Figure 9-27). A strong attack may cause death.

**Technique #4:**

The Renzhong (Gv-26)(人中) or Shuigou (水溝) cavity is located under the nose. It is on the Du Mai (督脈). Striking this cavity can cause unconsciousness (Figure 9-28).

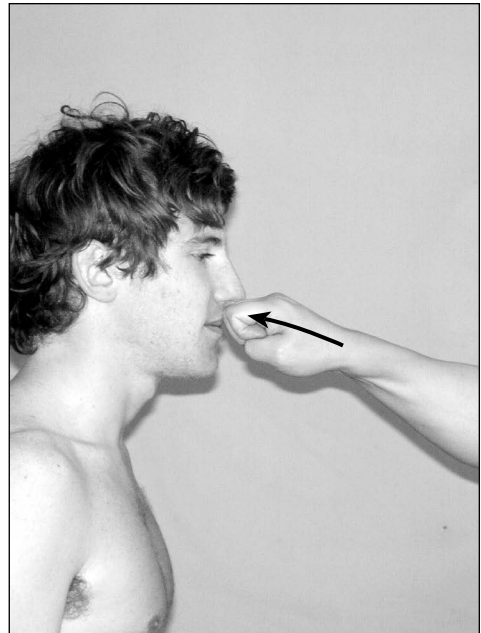


FIGURE 9-28



FIGURE 9-29



FIGURE 9-30

### *Cavities Causing Numbness*

#### *Technique #1:*

The Tianzong (SI-11)(天宗) cavity is located in the center of the shoulder blade. It is on the Small Intestine Channel. Striking this cavity (Figure 9-29) can numb the entire shoulder.

#### *Technique #2:*

It has already been mentioned previously that striking the cavity Jianneiling (M-UE-48)(肩内陵), in front of the shoulder area, can cause the shoulder to go numb (Figure 9-30).

#### *Technique #3:*

It has already been mentioned previously that when the cavity Jianyu (LI-15)(肩髃) on the top of the shoulder is struck (Figure 9-31), the shoulder will become numb.



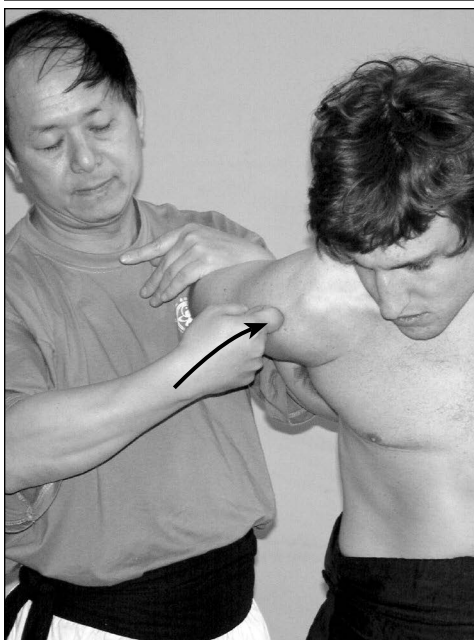


FIGURE 9-31

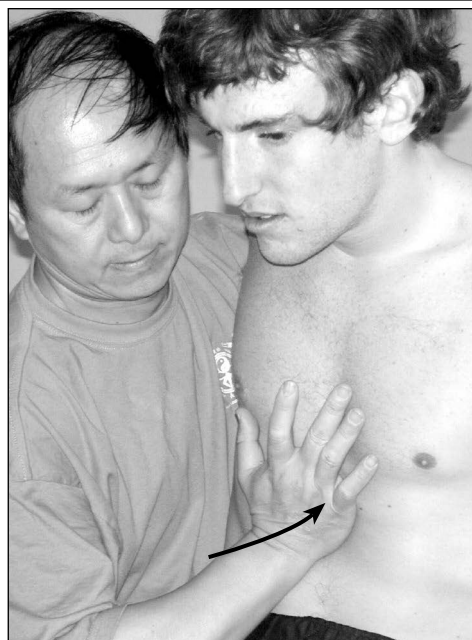


FIGURE 9-32

### *Sealing the Breath (Bi Qi, 閉氣)*

#### *Technique #1:*

Jiuwei (Co-15)(鳩尾) or Xinkan (心坎) is located in the area of the solar plexus. It is on the Ren Mai (任脈). When this cavity is struck with the palm (Figure 9-32), the muscles around the lung will contract and seal the breath.



FIGURE 9-33

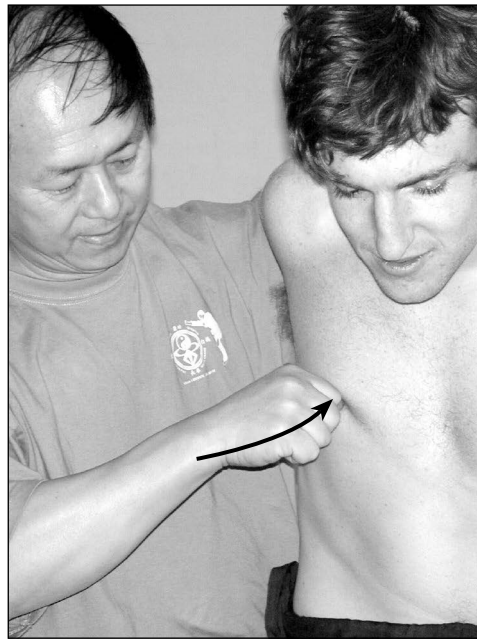


FIGURE 9-34

**Technique #2:**

There are three cavities on the Stomach Channel: Yingchuang (S-16)(膺窗), Ruzhong (S-17)(乳中), and Rugen (S-18)(乳根), which are located about one inch above the nipple, at the nipple, and one inch below the nipple. Striking any of these cavities (Figures 9-33, 9-34, and 9-35) can cause the lung to contract, thus sealing the breath.

**Technique #3:**

The Dabao (Sp-21)(大包) cavity is located on the side of the chest, on the Spleen Channel. Striking this cavity with either the fingers (Figure 9-36) or a knuckle (Figure 9-37) will seal the breath by contracting the lungs.

**Technique #4:**

The Tianshu (S-25)(天樞) cavity is located on the side of the front of the abdomen, on the Stomach Channel. Striking this cavity (Figure 9-38) can cause the lung muscles to contract and seal the breath.

**Technique #5:**

The Gaohuangshu (B-38)(膏肓俞) or Rudong (入洞) cavity is located between the spine and shoulder blade. This cavity is on the Bladder Channel. Striking this cavity

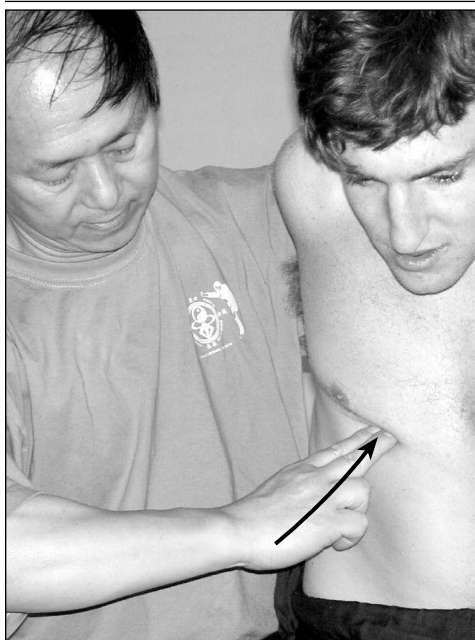


FIGURE 9-35



FIGURE 9-36

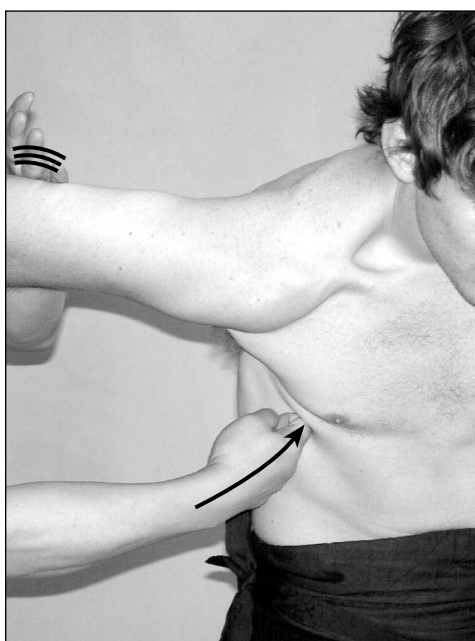


FIGURE 9-37

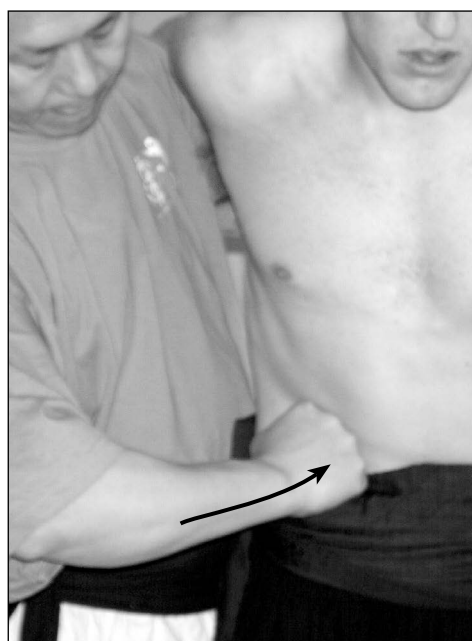


FIGURE 9-38



FIGURE 9-39



FIGURE 9-40

(Figure 9-39) can also cause the lungs to contract.

### **C. Striking the Blood Method (*Da Xue Fa*, 打血法)**

#### **Technique #1:**

The Taiyang (M-HN-9)(太陽)(left) and Taiyin (太陰)(right) cavities are located at the temples on the sides of the head. Striking either of these two cavities with the correct power and method (Figure 9-40) will rupture the artery, causing death.

#### **Technique #2:**

The Yifeng (TB-17)(翳風) or Erxia (耳下) cavity is located under the ear. It is on the Sanjiao (三焦) channel. Striking this cavity with the right method (Figure 9-41) will rupture the artery.

### **D. Striking Organs (*Da Qi Guan*, 打器官)**

#### **Technique #1:**

Striking the solar plexus with the right hand form and power (Figure 9-42) can cause a heart attack.

#### **Technique #2:**

Striking the right side of the abdomen just under the ribs (Figure 9-43) ruptures the liver.



FIGURE 9-41

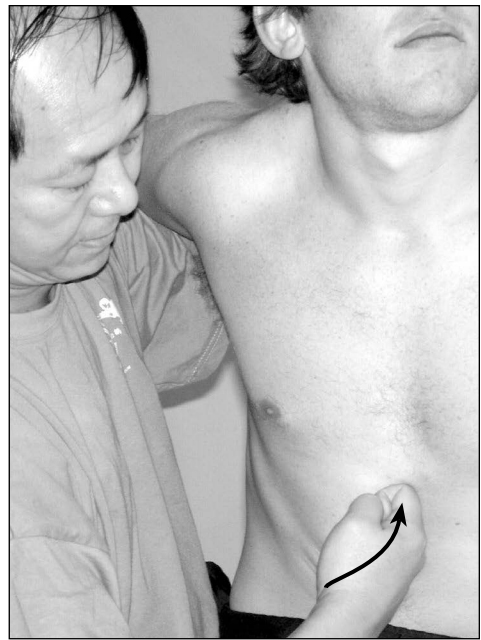


FIGURE 9-42



FIGURE 9-43

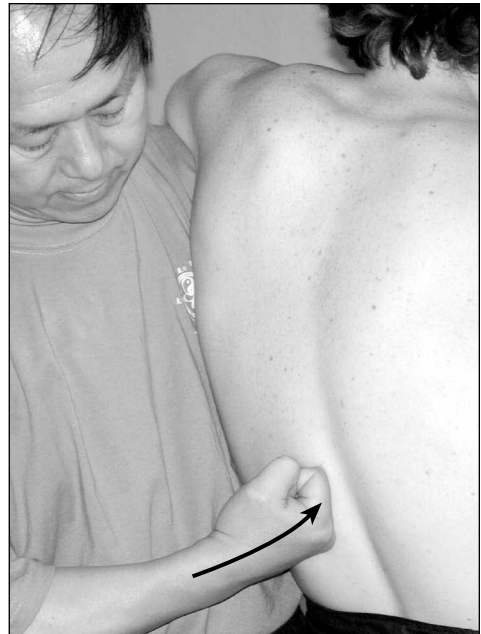


FIGURE 9-44

**Technique #3:**

The kidney is another organ which is weak and easily ruptured when the power penetrates to it (Figure 9-44).



# Using Chin Na in a Fight

## 擒拿之實戰應用

### 10-1. INTRODUCTION 介紹

As mentioned earlier, it is much harder to apply most of the grabbing Chin Na techniques to an opponent than it is to just punch him or use a cavity strike Chin Na. To use a grabbing Chin Na on your opponent is to show him mercy, and also to show him that your fighting ability is much greater than his. Therefore, if you are not confident that you can handle your opponent, you should not take a risk and use grabbing Chin Na. Remember: to show mercy to your opponent means to be cruel to yourself.

When you are in a fight, you should immediately seize your opponent's will, confidence, and fighting spirit. This is spiritual Chin Na. This means that at the beginning of a fight you should use your spirit and confidence to discourage your opponent and make him lose his fighting confidence and spirit. Usually, this spirit and confidence is shown on your face and in the way you look at him. From your eyes and face, your opponent can sense your spirit of vitality, your courage, your confidence, your calmness, and even your Qi capacity and will power. If you can conquer your opponent with this first visual and mental contact, then you have reached the highest level of Chin Na — to seize the opponent's fighting spirit. Remember: the highest fighting art is to fight without fighting.

However, if you are not able to discourage him and you must fight, then you must know a few things. Is your fighting ability greater than his? Will you be able to use grabbing Chin Na to stop the fight? In order to use a grabbing Chin Na successfully, you must first test your opponent and see how his reactions are. This test will reveal his style, and will let you know whether a grabbing Chin Na will work. Remember: fight smart and safe, not brave and stupid.

In order for your grabbing Chin Na to be effective, your techniques must first of all be fast, natural, and skillful. In a fight, everything happens so fast that you do not have time to think, so your reactions must be natural. You must therefore train so that your reactions are flexible, and you can react quickly and correctly to changing situations. Not only that, you must also know how to fool your opponent and set him up in a position favorable to your Chin Na application. All of these things must be trained constant-

ly until they are part of your natural reaction — only then will you be able to use grabbing Chin Na effectively in a fight.

In addition to the above, there are a number of things you need to train before you can effectively use grabbing Chin Na in a fight. Since your opponent will not cooperate with you, it will be quite different from practicing with a partner. You need to know the ways of setting your opponent up for your Chin Na control. In the next section, we will introduce some of the methods of training for this. If you are interested in knowing more about the practical use of Chin Na, please refer to the book: *Comprehensive Applications of Shaolin Chin Na*, published by YMAA Publication Center.

## 10-2. FUNDAMENTAL TRAINING 基本訓練

All of the following fundamental training will help you learn how to use grabbing Chin Na in a fight. You must practice all of these exercises with many different partners. Once you are familiar with these techniques, you should master them by practicing them with your partners in ways which resemble real fighting. If you are interested to know more about these basic training methods, please refer to the *Shaolin White Crane Gong Fu* video series by YMAA Publication Center.

### 1. Intercepting and Clamping (Jie, Qian; 截，鉗)

The first thing is learning how to intercept a strike. Fights normally start with a punch or a kick. You must know how to intercept an attack and at the same time set your opponent up for your grabbing Chin Na. An important part of this is knowing how to clamp or grab him in a short time. Here we will introduce the common ways of intercepting and clamping in the White Crane style.

**Intercept.** In White Crane, there are two common ways of intercepting called “Gai” (蓋)(cover) and “Bo” (撥)(repel). Both intercepting techniques imitate the crane’s blocking with his wings. When you cover a punch, you use your wrist and hand to cover down the attack from your outside to inside while twisting your body to the side. You may cover his punch from the inside (Figure 10-1) or from the outside (Figure 10-2). In White Crane, this twisting of the body is called “Triangle Body” (San Jiao Shen, 三角身), and is used to avoid exposing your body to attack. This also makes it possible for you to extend your arm further either to attack or to block. Intercepting an attack with cover sets the opponent up so that he has only two options — pulling back or moving downward. If your opponent pulls his attacking hand back, you should use the opportunity to follow his withdrawal and attack. This kind of following-attacking skill is called “Follow the Limb In” (Shun Zhi Ru, 順肢入) in White Crane. However, if your opponent does not pull his arm back fast enough, you will have a chance to clamp him and use your grabbing Chin Na. If your opponent tries to move his arm downward, you can easily clamp it if you are prepared. This will be discussed below.

When you repel a punch, you simply use your wrist and hand to repel the punch from inside to outside. You may repel his punch from the inside of his arm (Figure 10-





FIGURE 10-1

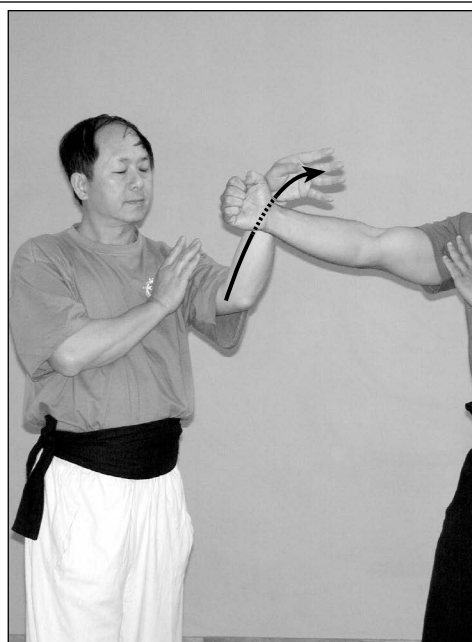


FIGURE 10-2



FIGURE 10-3



FIGURE 10-4

3) or from the outside (Figure 10-4). As with cover, you have set the opponent up so that he has only two options — pulling back or downward.



FIGURE 10-5

If your opponent punches at your lower body, you can also intercept with repel (Figure 10-5). This time you set him up so that he can only withdraw or raise his arm. In either case, you can control him just as you controlled the higher attack.

**Clamp.** When you intercept an attack, if your opponent does not pull his arm back fast enough, you should clamp his punching hand with both hands. This will give you a chance to apply a grabbing Chin Na. Of course, if instead you decide to punch him, simply hit him in an area that was exposed by your interception. When you use cover to intercept, you normally use your other hand to clamp his wrist from underneath (Figures 10-6 and 10-7). When you use repel to intercept, lift your elbow up while your other hand covers down to clamp his hand (Figures 10-8 to 10-11). For an attack to the lower body, simply use the other

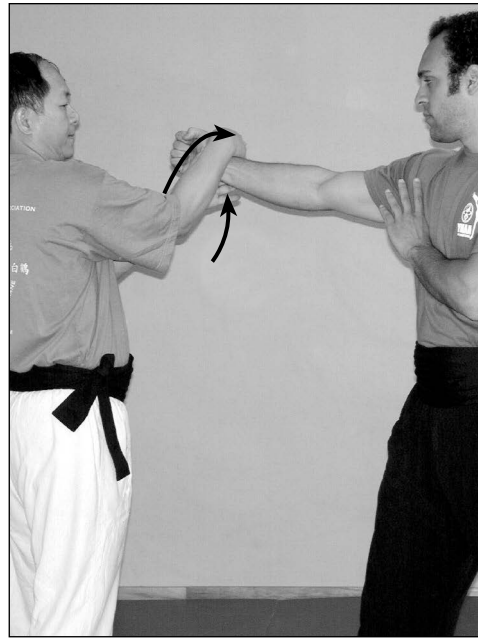


FIGURE 10-6

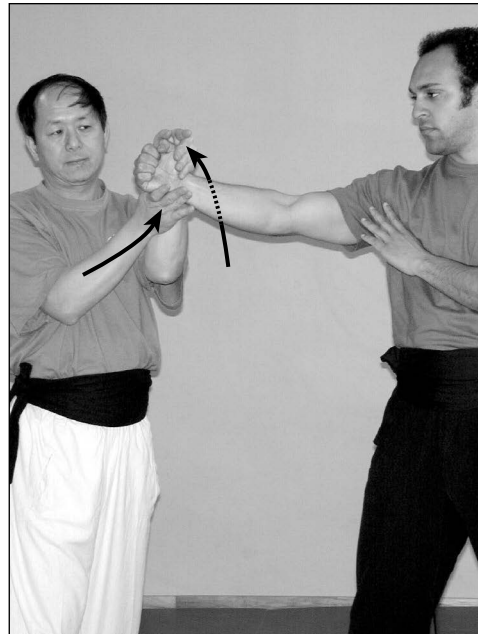


FIGURE 10-7



FIGURE 10-8

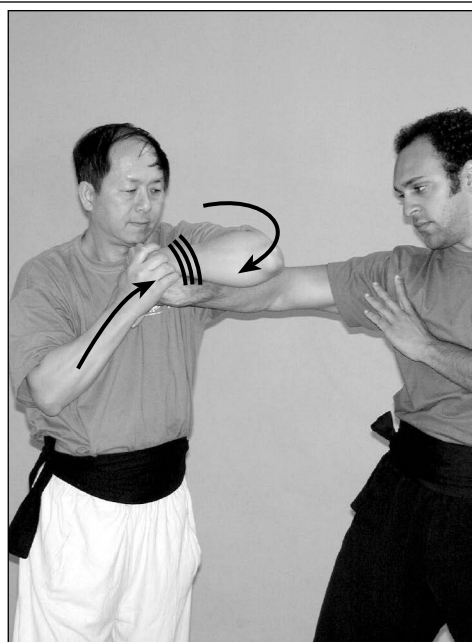


FIGURE 10-9



FIGURE 10-10

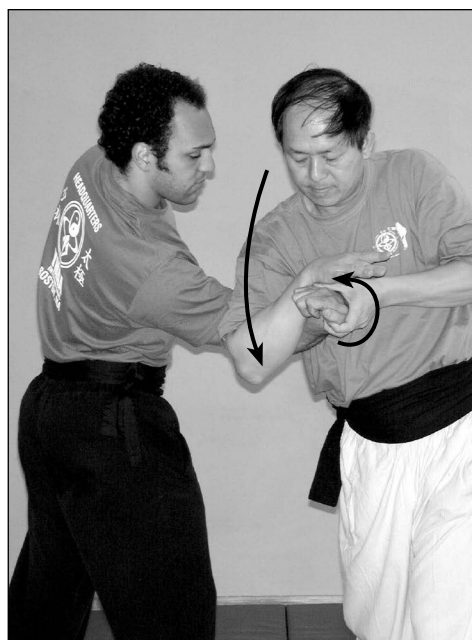


FIGURE 10-11

hand to cover and lock his hand in position (Figure 10-12). In White Crane, this using of both hands to mutually assist each other is called “Mother-Son Hand” (Mu-Zi Shou, 母子手). When the mother intercepts, the son will follow to clamp. All White Crane fighting strategies and techniques are generated from this principle.

## 2. Sticking and Adhering (Zhan, Nian; 粘, 黏)

Normally, when you apply a grabbing Chin Na, your hands do the work. If you are able to stick and adhere to the opponent's limbs with both of your hands, you will not only be able to limit his movements, you will also be able to apply your grabbing Chin Na any time you want. When you stick and adhere, you are able to sense your opponent's intention by your touch. Stick and adhere help you to lead him into your Chin Na trap.

Stick and adhere training have been emphasized in most of the internal martial styles such as Taijiquan (太極拳) and Xingyiquan (形意拳), and some of the Southern styles such as White Crane (Bai He, 白鶴), Wing Chun (Yong Chun, 詠春), and Snake (She Quan, 蛇拳). Stick and adhere training comes from touching each other's arms and hands, and learning to yield, neutralize, and lead. In order to be able to stick and adhere, you must build up your skin's sensitivity (Ting Jin, 聽勁)(called skin listening in the internal styles). This sensitivity usually depends on the Qi in your body, and how well you can sense the opponent's Qi.

## 3. Coiling and Wrapping (Chan, Juan; 纏, 捲)

Sticking and adhering are mainly used for defense. Once you have neutralized the opponent's attack, you should also know how to wrap and coil to set up your attack of either striking or grabbing Chin Na. Wrapping is a technique in which your hand wraps around your opponent's hand or arm. It is as if your hand were a piece of flypaper that wraps around and sticks to the opponent so that he cannot get free of it. When you know how to wrap, you will then coil. Coiling enables you to move from one portion of your opponent's arm to another, from one joint to another, so that you can apply your Chin Na control. For a detailed discussion, please refer to the author's books: *Tai Chi Theory and Martial Power* and *Taijiquan Theory of Dr. Yang, Jwing-Ming*, published by YMAA Publication Center.

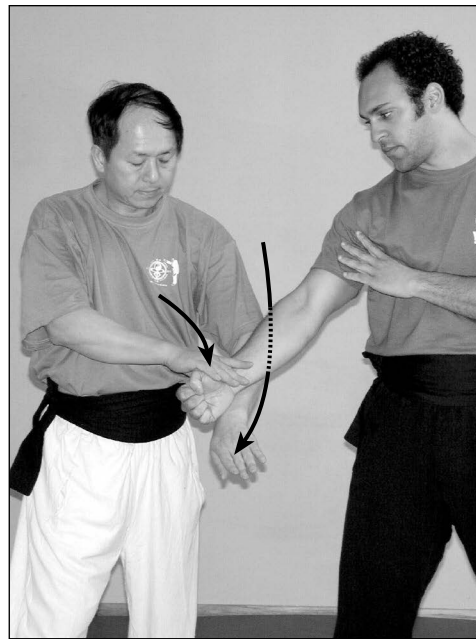


FIGURE 10-12

#### **4. Joint Controlling (Na Jie, 拿節)**

Once you know how to stick and adhere, wrap and coil, then you must know how to control and seal the opponent's joints to limit his movement. Joints allow you to move, and so they are the major target of grabbing Chin Na. If you can control one of the opponent's joints effectively, you will not have any problem in applying any grabbing Chin Na on him. Joint controlling does not mean only grabbing the joint area. The higher level of joint controlling is to stick and adhere instead of grabbing, which is like having a piece of flypaper on your opponent, controlling him and limiting his movements. When you train controlling joints, you also train how to escape from such controlling.

#### **5. Stepping (Bu Fa, 步伐)**

Stepping is very important in a fight. Correct stepping allows you to position yourself in the most advantageous place for defense or offense. It is just like playing chess. When you occupy the right position, you automatically put your opponent in a passive situation. It is the same in grabbing Chin Na. The right stepping can help you pull the opponent's root easily, can help you to apply a Chin Na technique without putting yourself in danger, and can also help you to use the technique more effectively.

Effective and accurate stepping comes from the accumulated experience of many years of practice. As in playing chess, the more you play, the more tricks you will learn. In a fight, the stepping decides your fighting strategy, and it must happen naturally and automatically since you do not have time to think. Therefore, you should try different ways of stepping with your partners when you practice. Discuss it with your partner, and ponder it by yourself. Remember: skillful stepping comes from experience.

#### **6. Sensing (feeling of danger, feeling of controlling) and Reaction (Fan Ying, 反應)**

This training comes from mutual practice with a partner. When your partner applies a grabbing Chin Na technique on you, you must use a counter-Chin Na to reverse the situation and try to control him before he has completely controlled you. In the same way, your partner should again use a counter-Chin Na against your technique. You and your partner can continue this practice forever since every Chin Na has its counter-Chin Na to reverse the situation. You should practice very slowly at first so both of you have time to think of how to react. Then you should increase the speed gradually until you have reached regular fighting speed. This practice will help you to not only master all of the techniques, but also to build up natural reactions for every situation.

### **10-3. EXAMPLES 範例**

Application is the accumulation of knowledge and experience. It is impossible to discuss all of the possible applications in such a short chapter. It is your obligation to look for and master the applications after you have learned and practiced from this book. Remember, a master can only teach you the techniques. Whether you will master the



FIGURE 10-13

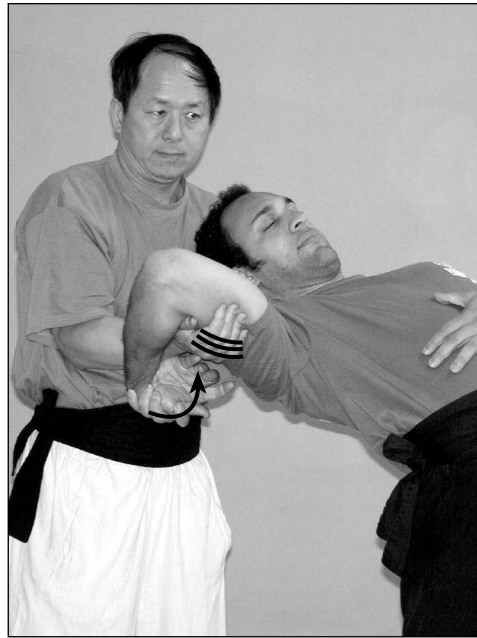


FIGURE 10-14

techniques and be able to apply them in a practical situation depends on you. When you are in a real situation, nothing is set, and everything depends on your reaction and skill. Here we can only offer you some examples. Hopefully it will lead you in the right direction, and stimulate you to further research and discussion with your partners. If you would like to know more about Chin Na applications, please refer to the author's book: *Comprehensive Applications of Shaolin Chin Na*.

### **1. Against a Punch**

#### **Technique #1:**

After you have covered and clamped the opponent's punch from the outside of his arm, simply circle both your hands (Figure 10-13) and lock his elbow in position (Figure 10-14).

#### **Technique #2:**

After you have repelled and clamped the opponent's punch from the outside of his arm (Figure 10-15), circle your elbow and use it to lock his elbow (Figure 10-16).

#### **Technique #3:**

After you have repelled and clamped his low punch (Figure 10-17), circle your left arm and control his wrist and elbow (Figure 10-18).



FIGURE 10-15

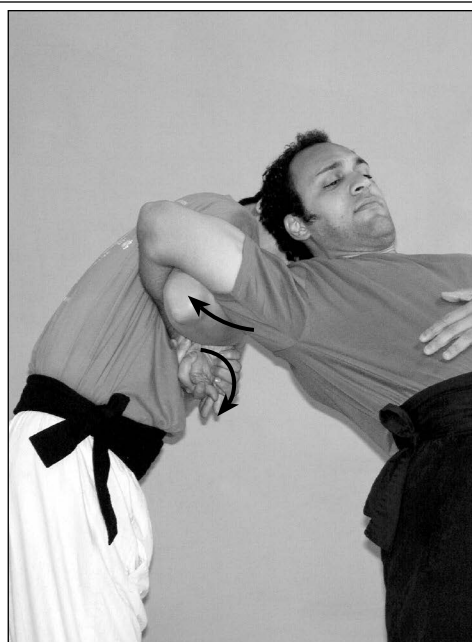


FIGURE 10-16



FIGURE 10-17

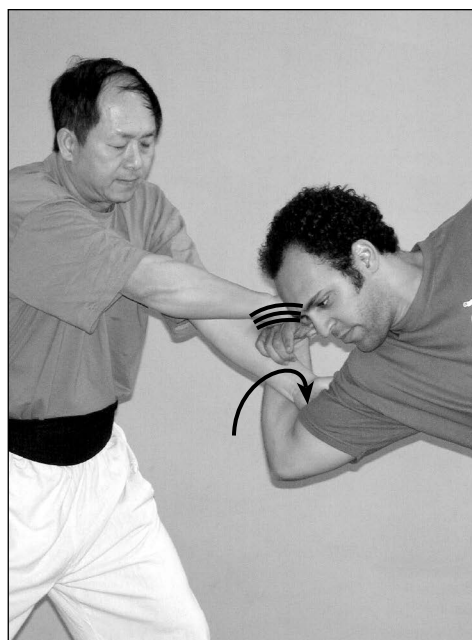


FIGURE 10-18

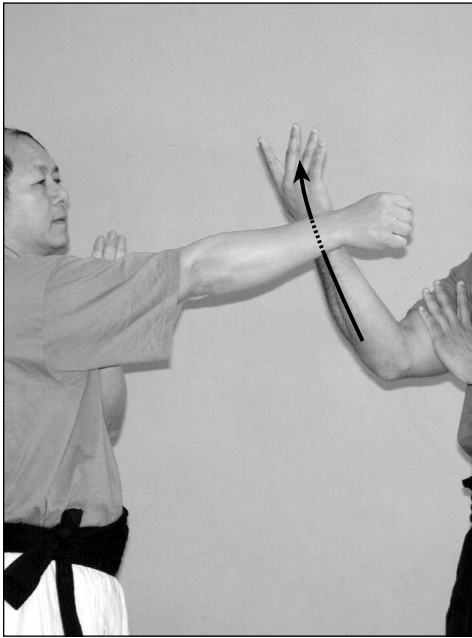


FIGURE 10-19



FIGURE 10-20

*Technique #4:*

You can also set your opponent up for a Chin Na control offensively. When you punch your opponent with your right hand, if he intercepts with his right hand (Figure 10-19), use your left hand to grab and control his wrist (Figure 10-20). Immediately use both of your hands to twist his wrist and press downward (Figure 10-21).

*Technique #5:*

This is another example of setting up a Chin Na control through offensive action. When you punch your opponent with your right hand and he intercepts with his left hand (Figure 10-22), use your left hand to grab his left hand (Figure 10-23). Immediately control his wrist with your right hand (Figure 10-24).



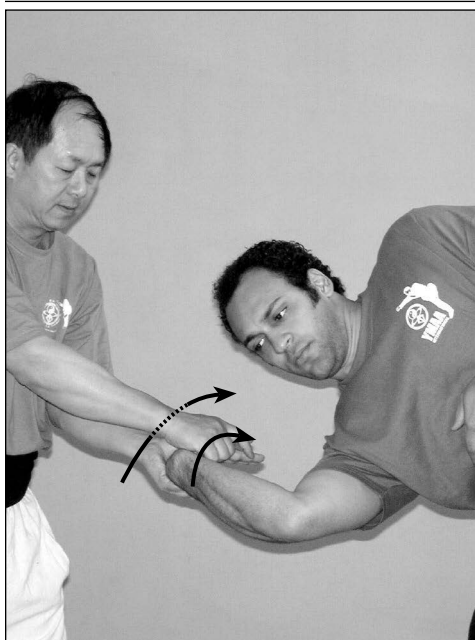


FIGURE 10-21

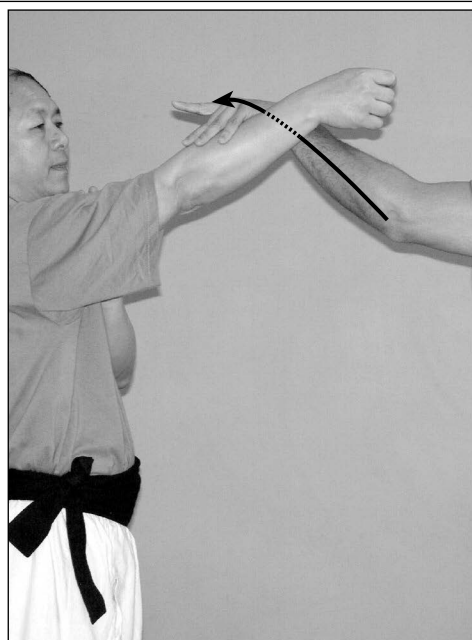


FIGURE 10-22



FIGURE 10-23

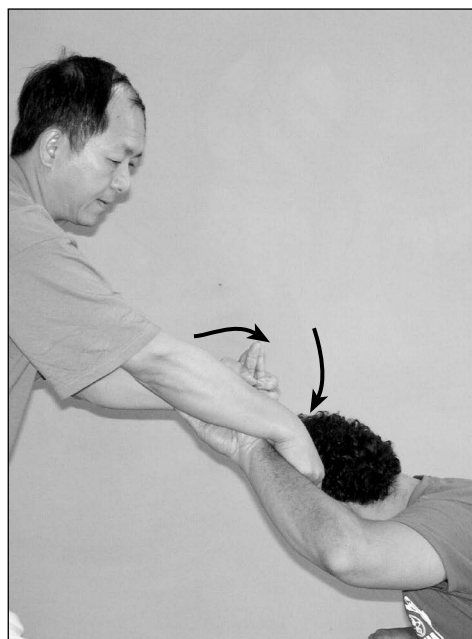


FIGURE 10-24



FIGURE 10-25



FIGURE 10-26

## 2. Against a Kick

### *Technique #1:*

When your opponent kicks you, withdraw your left leg and at the same time use your left arm to intercept and scoop up his leg (Figure 10-25). Lock and control his ankle with your right hand (Figure 10-26). If you desire to attack him, this will give you a chance to kick his groin with your left foot (Figure 10-27).

### *Technique #2:*

When your opponent kicks you, scoop up his leg with your right hand and use your left hand to lock his ankle (Figure 10-28). Naturally, this will also give you an opportunity to kick his groin (Figure 10-29).



FIGURE 10-27

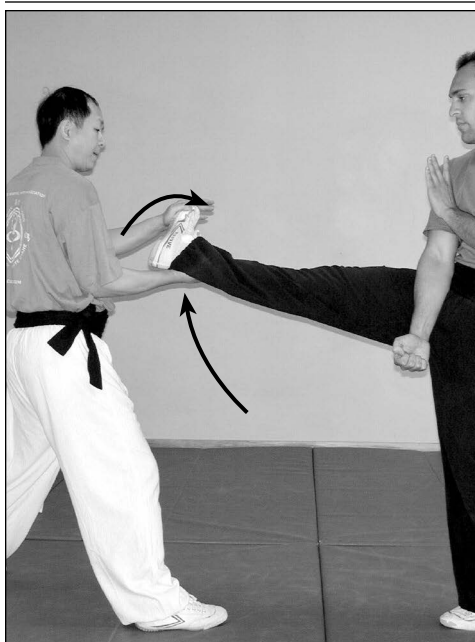


FIGURE 10-28

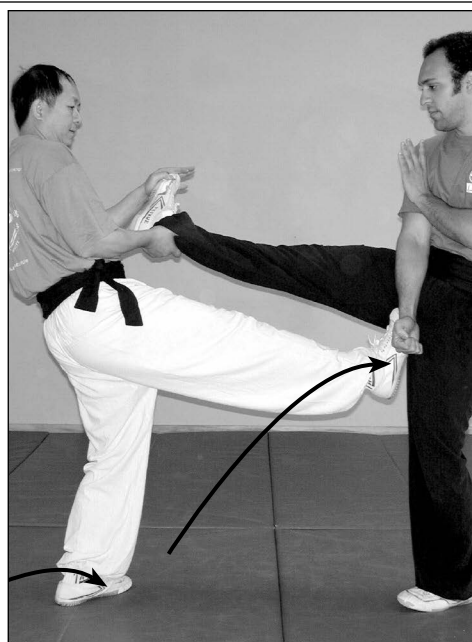


FIGURE 10-29

### 3. Against a Dagger

#### Technique #1:

When your opponent attacks you with a dagger (Figure 10-30), intercept his attack with cover. Then use your other hand to

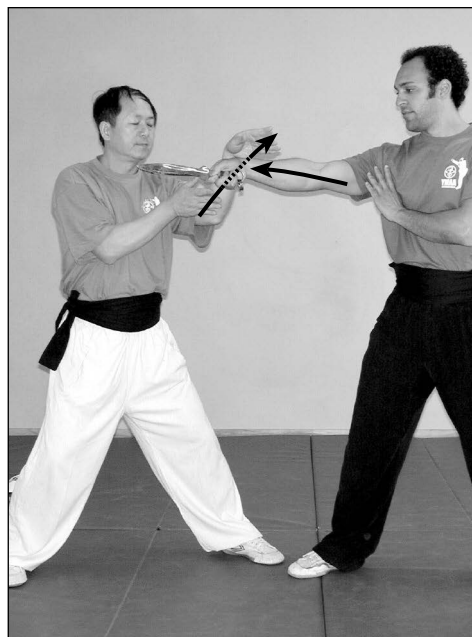


FIGURE 10-30



FIGURE 10-31

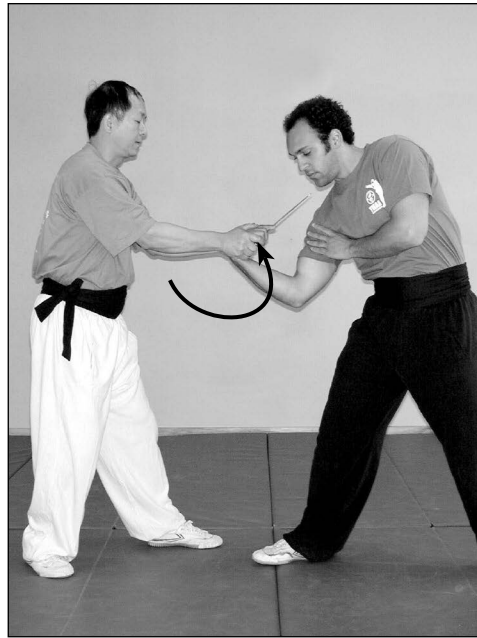


FIGURE 10-32

clamp his wrist (Figure 10-31) and circle the dagger up (Figure 10-32) or to the side, or even stab him in the neck (Figure 10-33).

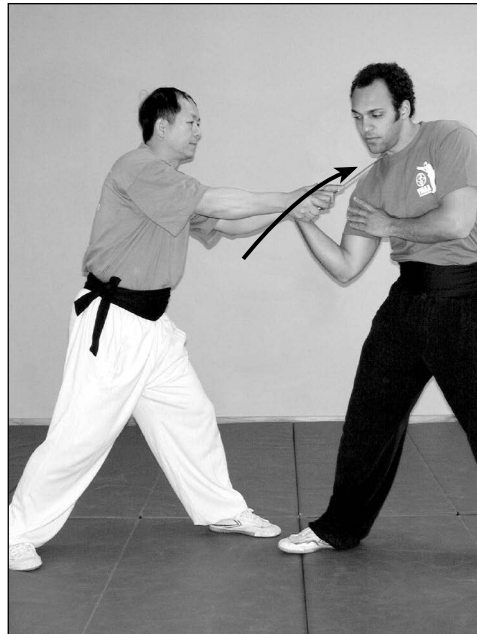


FIGURE 10-33

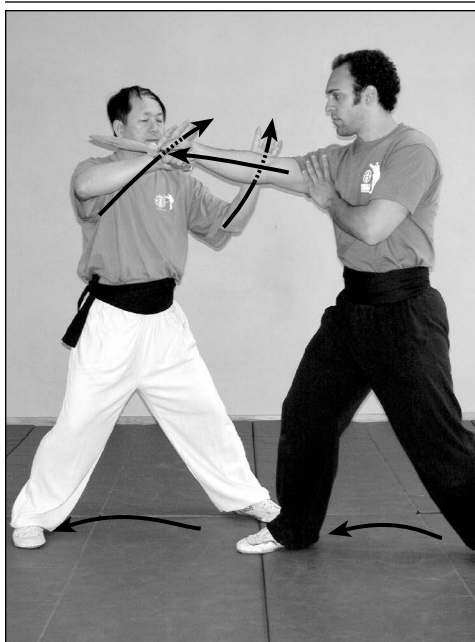


FIGURE 10-34

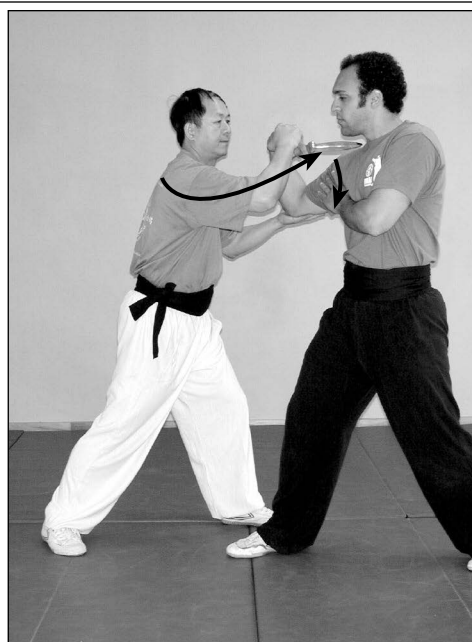


FIGURE 10-35

*Technique #2:*

When your opponent attacks you with a dagger, you can also use repel and at the same time use your left hand to lock his elbow (Figure 10-34). Then circle the dagger down to stab or cut his throat (Figure 10-35).



# Treatment of Injuries 療傷

## 11-1. INTRODUCTION 介紹

The treatment of injury used to be a required course of study in Chinese martial arts. Injuries occur often, both in combat and in practice. Even in normal daily life, people can be injured during work or other ordinary activities. In ancient times, doctors were not as convenient and accessible as they are today. It was not until the Song Dynasty (宋朝)(960-1280 A.D.) that any formal training was provided for the realignment of dislocated bones (Zheng Gu Ke, 正骨科), and it was only in the Ming Dynasty (明朝)(1368-1644 A.D.), that official training was given in the setting of broken or fractured bones (Jie Gu Ke, 接骨科). Because the treatment of injury was a necessary aspect of training in Chinese martial arts schools, it has come to be considered a martial artist's duty to use his knowledge to help people and to act as a healer whenever he can. Some martial artists even use this knowledge to provide themselves with extra income when they either grow old or stop training.

The methods of treating injuries are called "Die Da" (跌打), which means "Fall Strike." "Die Da" specializes in the treatment of injuries sustained from falling down or getting hit. As a martial artist, you must know how to heal yourself when you are injured. Also, from the standpoint of morality, you must know how to cure your opponent, not just how to injure him.

Even in ancient times, the use of violence was permissible only as a means of self-defense. Once your opponent has surrendered, you have a moral obligation to do all that you can to help him recover. Fighting is a necessary policy only when there is no other solution, and while it is good to win decisively, it is better yet to win decisively without seriously injuring your opponent. By winning in this way you have proven that you could disable or even kill him if necessary. Once you have won the fight, mentally and spiritually, you have conquered your enemy's will, and fighting is no longer necessary. Under these circumstances, if you can help your opponent recover from an injury, you may be able to change an enemy into a good friend. Thus, treating your opponent's injuries is not only a moral responsibility, it is a diplomatic and even a strategic tool with which you can accomplish larger goals in life.

Unfortunately, due to the fact that public medical service is so much more available and convenient than it was in ancient times, this kind of training is being ignored more

and more over the years. Also, because of the relative ease of treating injuries today, the spirit of injuring the opponent has become stronger than the spirit of forgiving. Martial morality and herbal treatment have become unimportant in today's training.

You however, as a good martial artist, should still gain some knowledge of the curing, emergency treatment, and especially injury prevention. If you are lacking in this knowledge, you may miss an opportunity to do good, particularly if there are no doctors or hospitals nearby. Furthermore, there are some situations in which immediate action is necessary in order to prevent the injury from becoming worse before a doctor is found. For example, if a joint is dislocated, you can easily put it back by yourself and then have it checked by a doctor. However, if you do nothing and merely take the victim to a hospital, the injured limb will become swollen and the bruises more serious. If you can realign the dislocated joint accurately immediately after the injury occurs, the healing time may be reduced by as much as half.

Before you continue reading this chapter, you should understand that the traditional Chinese method of treatment for some injuries is different from the more familiar Western methods. Take, for example, a jammed finger. The Western method of treatment is to put ice on the injured area in order to prevent further swelling. In ancient times, when ice was not readily found, Chinese martial artists used to massage the injury lightly to loosen the tension in the area. This represents a radical departure from many Western medical ideas. While the Chinese way of thinking is that the massage will help the bruise and Qi to spread out and avoid stagnation, which allows the body's natural healing abilities to more easily and quickly deal with them, the Western way of thinking is that massage will cause the bruise to become worse. The Chinese avoid this by massaging an herb wine called "Yao Xi" (藥洗)(herbal wash) or "Yao Jiu" (藥酒)(herbal wine) into the injured area. This helps the injury to heal, and prevents the bruise and swelling from getting worse. Right after the massage, another herb is used on the injured area in order to convert the Yang (陽)(positive) caused by the injury and the massage into Yin (陰)(negative), and thereby stop any further swelling. This herb, which is applied directly to the injured area, can be either "Yao Gao" (藥膏)(herb ointment), or a "Yao Fen" (藥粉)(herb powder) that is mixed with wine or other liquid. The Chinese feel that ice, applied to an injury, will slow down or freeze the circulation of blood and Qi and cause the bruise to become trapped deep in the joint and local cavities, where it may cause arthritis.

It is very difficult to decide which outlook is more correct, especially with the lack of experimentation and empirical evidence in this area. There is theoretical evidence to support both sides, but very little hard proof for either. What is needed is a serious effort on both sides to learn from the other and to design and perform experiments in tandem. According to my past experience, both ways should be used together to generate the most effective results.

Another example of this dichotomy of thought concerns the setting of broken



bones. The Chinese way to cure a broken bone is to set the bone, wrap the area with herbs, and then immobilize the limb or area. The patient is instructed to drink certain herb broths (Yao Tang, 藥湯) right after the bone is set to keep the swelling down, and once the swelling is down to take other herbs either in the form of broth, powder (Yao Fen, 藥粉), or pill (Yao Wan, 藥丸) for a week to help the healing. Usually, the healing process is completed in two to three weeks. The Western way involves viewing the break through an x-ray during the setting, to insure that the bone is set accurately. The area is then placed in a cast for two to three months. As you can see, the Western way of setting the bone is more accurate than the method used by the traditional Chinese doctors, who relied upon feeling and many years of experience to do the job. However, with the Chinese method the break heals much more quickly than with the Western method.

Both the Chinese and the Western medical treatments have their own advantages and disadvantages. A smart doctor would study both ways and from them find a better way than either one provides alone. This is similar to the way in which Chinese acupuncture and Qigong, which used to be considered mysteries, have become more popular in the West, and are now used together with Western medical practices.

Because the author is neither a certified Chinese nor Western doctor of medicine, all that he can offer in this chapter is some of the experiences gathered through the years of instruction provided by his master, and further knowledge gained through his own experimentation. The author hopes that martial artists who are also M.D.'s or qualified Chinese medical practitioners will further this research, so that someday there will be a truly authoritative work on this subject available to the public.

A good Chinese martial artist must know two things about healing. The first of these is diagnosis, the second is treatment. Treatments include massage, acupuncture, Qi transportation, and herbal treatment. It would be impossible to cover all of the possible injuries in this chapter. Instead, we will discuss some of the more common injuries and hopefully provide you with some knowledge of their prevention and healing. But first, let us discuss diagnosis.

## 11-2. DIAGNOSIS 診斷

Diagnosis is the first, most fundamental, and most important, stage of healing. If your diagnosis is wrong, your treatment may make the patient's condition worse. For example, if the bone is cracked and you think it is just bruised and use massage, you will make the crack worse. If a bone is broken near the joint, but you think it is dislocated and try to put it back, you will make the break worse and cause further pain. Therefore, a correct diagnosis is at least half of the healing process. Diagnosis usually includes:

### 1. Looking (Wang Zhen, 望診)

**Skin Color:** Skin color can sometimes tell you something. For example, if the skin is blue the injury might be a bruise. The skin color will also tell how wide the bruise has spread. This will give you an idea of how much herb is required to cover the injured area.

**Appearance:** From the appearance of the injury you can roughly tell if the bone is broken or dislocated, or if the swelling is a result of damage to the ligaments or tendons.

## 2. Asking (*Wen Zhen*, 問診)

**How:** Ask the patient questions about how the injury was sustained and how and where he feels the pain. These questions will usually give you the best idea as to the type and severity of the injury. For example, if he has been struck by a heavy object in the chest, the ribs might be broken and there might be internal bruises.

**When:** When the injury happened is very important. The injury may have occurred a long time ago, but not have bothered the patient until recently. The injury may have just happened only a few hours ago. This information will provide you with an idea as to what kind of herb is required. The herb for an old injury is usually somewhat different from the herb used for a new injury. If a vital cavity has been struck at the right time, you will need to use a special herb to treat the patient or else the patient may die.

**Where:** You must also know exactly where the pain is. Usually, for a deep or an old injury, it is very hard for a doctor to know exactly where the pain is unless the patient tells him.

## 3. Palpation (*Qie Zhen*, 切診)

**Feel:** Areas which feel painful, hot, swollen, etc. are palpated to determine the nature of the problem. For example, swelling and heat indicate that there is too much Yang in the area. Soft swelling indicates that the Qi is accumulating, while hard swelling indicates a bruise.

**Press:** Press the injured area to see the patient's reaction and test his sensitivity. For example, if pressing causes deep pain in the bone it indicates that the bone may be cracked. If the pain is not deep, it may indicate the presence of a bruise and the accumulation of Qi.

**Move:** Moving the injured area is very important in diagnosis, especially in injuries to the bones and joints. For example, moving the limb gently in different directions will help you to understand how the bone is broken or the joint misplaced. Deep pain in a joint without a misplaced bone indicates an injury to the ligaments and cartilage in the joint.

## 11-3. TREATMENT TECHNIQUES 療法

The first step in the treatment of any injury is to first diagnose it. If it is simply a bruise, a dislocated joint, or a broken bone, then you would normally first treat the injury as appropriate with your hands, and immediately after cover it with herb. Very often it is also required that the patient take herb internally. There are eight major techniques of hand treatment: Mo (摸)(Brush Lightly), Jie (接)(Connect), Duan (端)(Carry Gingerly), Ti (提)(Raise), An (按)(Press), Mo (摩)(Rub), Tui (推)(Push), and Na (拿)(Grab). There are also eight minor techniques which are used together with the

major techniques. The minor techniques are La (拉)(Pull), Gua (掛)(Suspend), Nie (捏)(Knead), Ding (頂)(Support), Song (送)(Send), Ban (搬)(Move), Tan (彈)(Rebound), and Yao (搖)(Shake). These sixteen key hand techniques will enable you to take care of all possible injuries. However, you usually need a teacher to show you the tricks to all of these treatments. Even then, you will still need a lot of experience before you will be able to say that you know how to treat a patient.

In addition to these hand techniques, many martial artists will also more or less know the acupuncture treatments for deep injuries, as well as how to use moxibustion and cupping. Acupuncture involves inserting needles into the Qi cavities to affect the Qi circulation. Moxa is an herb that is burnt to generate a very penetrating heat which is used to cure deep joint problems. Cupping uses cups to suck the Qi or moisture from the pores of the skin to lessen pain.

Furthermore, the martial artist who is serious about learning to treat injuries must also be familiar with herbs. Different herbs have different properties and purposes. One herb might be very poisonous and require another herb to neutralize the poison while still maintaining the beneficial effect. Some herbs might be too Yang and need another Yin herb to neutralize the Yang property. The same herb grown in two different locations will have different levels of effectiveness. The naturally grown, wild herb is usually better than the homegrown herb, and the fresh herb is usually better than the dried herb. Usually, a prescription is a mixture of many different herbs. You must know the purposes and properties of every herb. Then you will know how to mix them without producing side effects in your patients. In addition, you must also learn how to make herbal ointments. For example, too much heat will make them too positive. All of this knowledge takes more than ten years to learn and master under the instruction of a qualified Chinese master or doctor. Since all of this knowledge has to be passed down by a qualified herbal master, we will not discuss it in very great detail. However, we will list some of the common prescriptions for general purposes in Appendix C. You should be able to purchase these herbs in Taiwan, China, Japan, Hong Kong, or any other oriental city. In this section, we will only discuss some of the hand techniques.

### **1. Touch Lightly (Mo, 摸)**

“Mo” (摸) means “to feel or touch lightly with the fingers, to caress, or to stroke.” Mo is the first technique in massage. Brushing the skin lightly around and over the injured area can make it relax, loosening the tense muscles. This allows the Qi and blood to circulate freely again. Also, this sensitive touching helps you to understand the injury through your feeling. Sometimes Qigong experts can remove the excess Qi at the injured area by touching, which helps the healing.

### **2. Connect (Jie, 接)**

“Jie” (接) means “to connect, to put together, and refers to the setting of broken bones.” Jie in Die Da (跌打) requires a lot of experience. If you do not use the correct

amount of power, you will not be able to pull the broken bones apart, and then gently put them into the right position.

### **3. Carry Gingerly (Duan, 端)**

“Duan” (端) means “to lift or carry gingerly.” Duan is also a way of connecting. When you move the broken bones together, you have to be very careful. Duan in Chinese also means holding, like holding a plate in your hands. Duan is also used to relocate misplaced bones and joints.

### **4. Raise (Ti, 提)**

“Ti” (提) means “to raise, to lift, or to move up.” It is also a method for either connecting broken bones or relocating joints.

### **5. Press (An, 按)**

“An” (按) means “to press down.” An (按) and Mo (摩)(rub) are generally used together and are called massage. Massage is used to remove the excess Qi and bruises that collect and stagnate in injured areas.

### **6. Rub (Mo, 摩)**

“Mo” (摩) means “to chafe, to scour, to rub, to feel with the hand, and to massage.” Mo is commonly used together with An (按)(press). The purpose of press and rub is to get rid of the excess Qi and bruises.

### **7. Push (Tui, 推)**

“Tui” (推) means “to push.” This technique is mainly used for relocating or setting broken bones. When the bone is broken in several places, very often you will have to push the pieces together in order to set them correctly. When a rib is broken, pushing is also necessary to put the bone back into its original position.

### **8. Grab (Na, 拿)**

“Na” (拿) means “to grab or to hold.” Na is used to hold the patient’s limb steady so that the connection process can be performed. Na is also used when one person holds the patient’s limb while another person relocates or connects the joint or bone.

### **9. Pull (La, 拉)**

“La” (拉) means “to pull” and is a major technique in the connecting and relocation of a damaged bone or joint. When a bone is broken or the joint dislocated, the extreme pain causes the muscles to contract. Before you can relocate or set the bone you must first pull the bones apart.

### **10. Suspend (Gua, 掛)**

“Gua” (掛) means “to suspend or to hang up.” Gua is a technique for relocating or connecting joints and bones. It is commonly used in relocating the shoulder joint.

**11. Knead (Nie, 捏)**

“Nie” (捏) means “to knead, to pinch, or to squeeze and press with the fingers.” Nie is a massage technique. Nie is commonly used with Tan (彈)(rebound). When Nie is used on the limbs, you use fingers to pinch or grab a muscle, and shake or rebound it. When Nie is used at the joint it is used to pinch the tendons. Nie is also commonly used for diagnosis and to test the reactions of the patient.

**12. Support (Ding, 頂)**

“Ding” (頂) means “to support or to push up.” Ding is also a technique used for dislocated joints and broken bones.

**13. Send (Song, 送)**

“Song” (送) means “to send” and is mainly used for dislocated and broken bones. When the joint is misplaced or the bone is broken, you must first pull the bones apart, and then direct and lead the bones back to their original position as the contracting muscles pull them back together.

**14. Move (Ban, 搬)**

“Ban” (搬) means “to move.” Sometimes the bones are broken into pieces, and you must move the pieces back into their correct alignment. For example, the kneecap can be moved away from the knee when injured, and so you must move it back. Sometimes, after you have made the connection, you move the limb or joint to a different angle to see if you have placed the bone back correctly.

**15. Rebound (Tan, 彈)**

“Tan” (彈) means “to rebound or to spring.” It is used in massage. You grab the tendon and pull it up, and then let it go. This reduces muscle tension and readjusts any jamming. Usually, if you do this right after the jam, you can reduce the severity of the injury by half.

**16. Shake (Yao, 搖)**

“Yao” (搖) means “to shake.” Yao is another technique used in massage. You simply hold the muscle and shake it. This reduces muscle tension and lets the muscle relax.

The above techniques are the most common hand treatments. There are many other methods of hand treatment that are not listed here. Which techniques you actually use depends both upon the situation and with which master you studied. In similar situations, one master may use one method while another may use a different method. Practice treating minor injuries first, and gradually you will gain the experience and know-how to treat larger, more serious ones. If you are interested to know more about massage healing, please refer to the author's book: *Chinese Qigong Massage*, published by YMAA Publication Center.

## 11-4. TREATMENT OF COMMON INJURIES 一般傷療

Most of the common injuries caused by Chin Na occur in the joint areas. The injury can be deep—in the ligament and cartilage, for instance, or shallow—as in surface bruises. They can also be as serious as a broken bone, or as slight as an overstimulated tendon. We will first discuss the treatment of joint injuries and follow up with a discussion of injuries that do not occur in the joint area.

### *Joint Injuries*

Before we discuss joint injuries, you should first understand one thing. When the joint is hurt because of twisting and bending, extreme pain will result. The pain will cause the muscles to tense up and contract, which in turn causes the Qi to accumulate and stagnate in the injured area. If you can pull the muscles immediately after they are injured, you will extend and stretch the muscles and prevent them from contracting, thus preventing this accumulation and helping the Qi to flow. This will decrease the seriousness of the injury. For example, if you have hurt your wrist, you should immediately pull every finger first, and then lightly massage the wrist. This will ease the muscle tension, which usually reduces the swelling and keeps stiffness from developing the next day. At the same time, it spreads out the bruise so that the body's natural healing abilities can deal with it more easily. When you massage, use circular motions, and then push either up or down (Figure 11-1). If the joint is misplaced or the bone is broken, naturally, you should not use the same technique as you would in treating a jammed finger or shoulder. Here, we will discuss the common joint injuries.

**Muscle and Tendon Injury.** Muscle and tendon injuries are the most common injuries to the joint areas. Muscle injury is generally caused when the muscle is over-stretched or is twisted to the wrong angle, causing the muscle fiber to tear. When the tendons and muscles are injured at the joint area there is immediate pain, which usually makes the muscles and tendons contract. This contraction and pain will cause bruises, Qi accumulation, and swelling.

Your first reaction when you have injured a joint area, if it is not a broken or misplaced bone, should be to pull and stretch the injured muscles, following up with a light massage and the application of herb wine to the injured area. For example, if the wrist is injured, pull every finger, both individually and together. This will relax the muscles

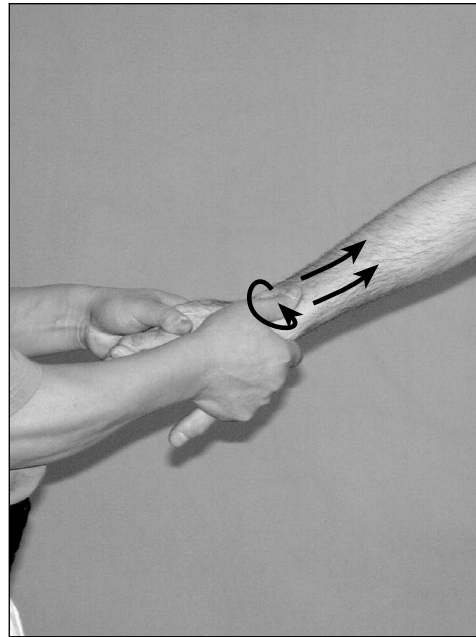


FIGURE 11-1

and tendons, easing the pain and preventing the bruises and Qi accumulation from becoming more serious. Right after this, if ice is available, place ice on the injured area. This will significantly help the swelling go down.

About half an hour later, check the injury. If the damage is serious, be sure there are no broken bones or dislocated joints before you massage any further or apply herb wine. When you massage, be careful to use only enough power to produce a slight pain — caused by the stimulation — but not serious pain. If massage causes too much pain, it will agitate the area and make the swelling worse. Right after you massage, dress the injured area with the herb ointment or herb powder mixed with alcohol, wrap it and leave it overnight. Remember if the skin is broken in the injured area, do not place the herb on it. Some of the herbs are poisonous if they come in contact with the blood.

The next morning, if the swelling is still serious, repeat the process of massage and dressing. Sometimes the herb will irritate the skin and cause itching. If this happens, stop the herb application to the skin, wash it clean, and apply some soothing ointment to the area.

**Ligament and Cartilage Injury.** Ligament and cartilage injury is usually caused when the joint is twisted to the wrong angle, or when it is twisted and bent, causing the tissue to tear or the ligament to become disconnected from the bone. This causes extreme pain, bruises, and stagnant Qi flow. If the bruise is not eliminated, the Qi will become trapped deep in the joint, causing swelling of the periosteum (the membrane around the bone). This torn tissue and deep joint inflammation is usually difficult to heal through massage. The common cure is to use acupuncture, cupping, and external herb treatment. Ligament and cartilage damage is accompanied by tendon damage. The tendons, which protect against an outside twisting attack, are the joint's first line of defense. When the tendons fail to protect the joint, the ligament has to absorb some of the attack, although it is weak and poorly designed for this. Therefore, when the joint is injured, you should go about healing it through the use of massage and the application of herb. After the swelling has gone down, you will be able to see if the ligament is also damaged.

Very often an injury to a joint area will heal by itself over a period of time. This is because the joint is exercised as you go about your daily activities, which allows the accumulated Qi and blood to dissipate. However, you must understand that a deep bruise in the joint can remain for a long time, causing inflammation of the ligament and the periosteum, and later in life you may develop arthritis. Do not ignore deep pain. In many cases, the practice of Qigong can heal arthritis and deep bruises.

**Misplaced Bones.** When a joint is bent beyond the point to which the ligament can stretch, the ligament may become disconnected from the bones it links, and the bones will be misplaced. This may be either a slight separation or a full dislocation where the bone comes completely out of its socket. This is a serious injury and can cause severe damage. Once the joint is misplaced in this manner, the damage becomes permanent

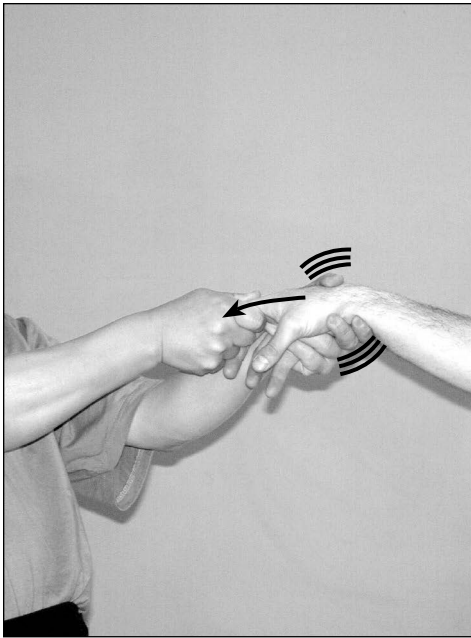


FIGURE 11-2

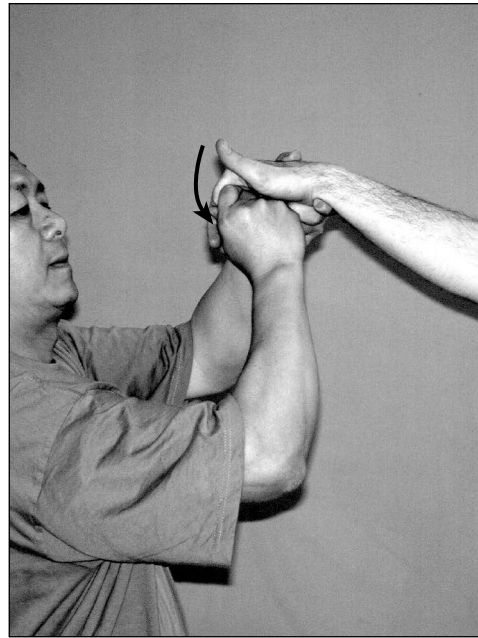


FIGURE 11-3

and the joint can easily be misplaced thereafter. When the joint is dislocated, the first thing to do is to relocate it before the bruise and Qi accumulation become any worse. If you wait too long, the pain will cause the muscles to contract, causing severe Qi stagnation. After you have placed the bones back in their correct position, you should then apply the herb around the joint area to help it heal. The internal herb is also helpful, although harder to find outside of the Orient. If massage is necessary, do not agitate the joint. Massage gently and keep away from the joint area.

There are many ways of placing the bone back together after it has been misplaced. Here we will only give you some examples. The general trick is to pull and bend. When you pull, pull the bones apart slightly and then push them into the connecting position. Later, bend the joint and place it in. Do not over-pull the joint; it will make the damage more serious. However, if you do not pull it apart enough, the joint will not be set correctly.

**Example 1:** Misplaced finger joint. When a finger joint is misplaced, simply pull it out gently (Figure 11-2) and bend it (Figure 11-3) to move the bone back into the correct position.



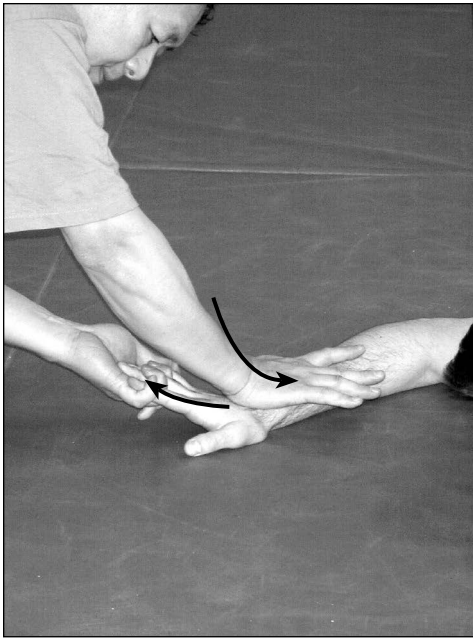


FIGURE 11-4

**Example 2:** Misplaced wrist. The wrist is composed of eight bones. Sometimes, one of the bones is misplaced, causing a big bump on the surface of the wrist. When this happens, simply pull the fingers out steadily to expand the wrist joint as you push the dislocated bone back (Figure 11-4).

**Example 3:** Misplaced elbow. When the elbow is misplaced, pull the forearm with one hand while holding the upper arm steady with the other hand (Figure 11-5). Line up the forearm and upper arm and then bend (Figure 11-6).

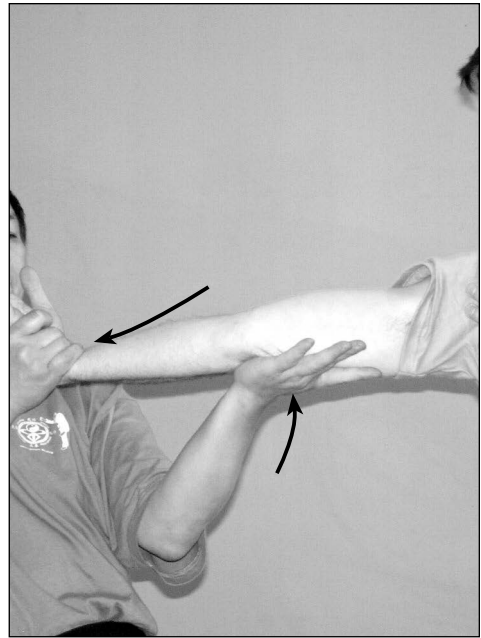


FIGURE 11-5

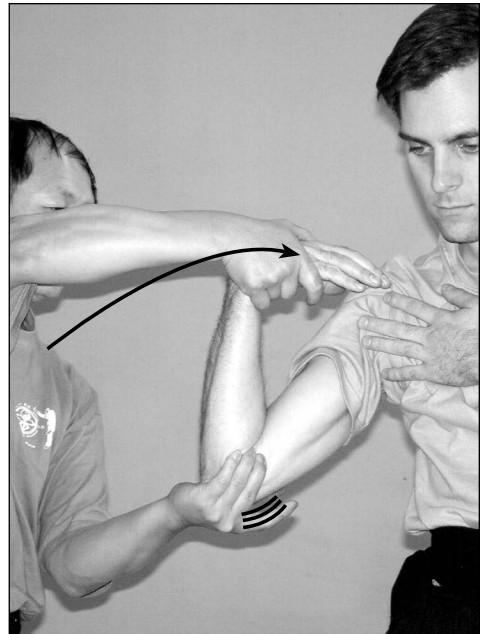


FIGURE 11-6

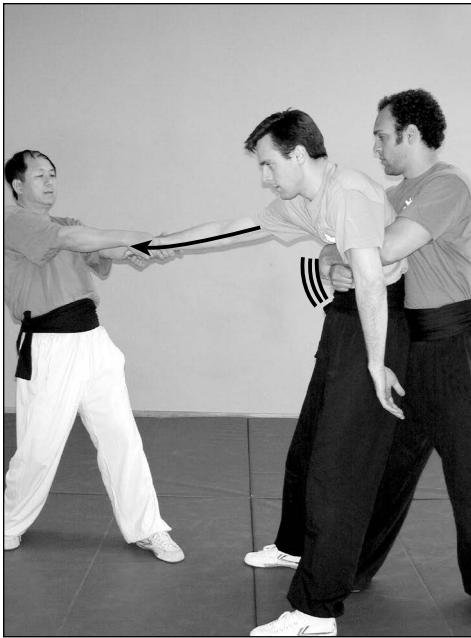


FIGURE 11-7



FIGURE 11-8

**Example 4:** Misplaced shoulder. Since the shoulder is stronger, you will usually need another person to help you hold the patient steady. Ask the third person to hold the patient's chest tightly and steadily while you pull the patient's arm (Figure 11-7). Then bend his arm toward his body and place it back (Figure 11-8).

**Broken or Chipped Bone at the Joint.** Broken bones at the joint are a very serious matter. Very often the broken bone is only a tiny shard and will not be sensed by a doctor. Also, it is very often the case that there is more than one shard of bone present. When this happens, the best way to deal with it is to take the patient to the hospital and have it examined under an x-ray machine. After the connection of the bones, place the herb on the surface of the skin over the injury and take the other herb internally (if it is available).

## ***Non-Joint Injuries***

### ***1. Bruises***

**General Bruises:** General bruises can be caused when any part of the body is agitated; for example, when it is hit by a hard object. To treat this kind of bruise, put ice on it as soon as possible, if it is readily available. This will prevent the bruise from becoming more serious. About half an hour later, you should begin massaging the area to spread out the bruise. Once the bruise is spread out, the body will be better able to heal it by itself, and then you should leave it alone. Normally, when you massage, you should use herb wine. If you do not have herb wine, using alcohol, ginger root, or even warm water will help the bruise spread out. After the massage, you will not usually need to use any herb ointment or herb powder on the bruise, unless it is very serious.

**Internal Bruises.** An internal bruise is usually caused by a hit from a heavy object to the chest, a penetrating Jin strike, or a joint control Chin Na. Normally, if the bruise is deep inside of the body, such as on the inside of the rib, massage will not help to spread the bruise. You will then have to rely on herb applied to the surface of the injured area as well as the herb which is taken internally to eliminate the bruise. According to some reports, eating raw or partially cooked onions, or dried Chinese radish will often eliminate internal bruises. If the bruise is on the joint, such as those caused by Chin Na control, then the best way to cure it is through the use of acupuncture. It is crucial that you cure internal bruises, for if you do not, they may cause arthritis later in life.

## *2. Broken and Cracked Bones*

**Broken Bones:** Generally, a broken bone can be identified easily as such unless it is a small bone which is broken or a bone which is only chipped. This is especially true in the joint areas. It is difficult to tell if a bone is only cracked, and an x-ray is the only way to be sure. If a bone is broken, the first choice is to take the person to a hospital. If there is no professional care available, set it immediately before swelling and bruises develop. Splint the limb, and then take the victim to a hospital as soon as possible to check the connection under an x-ray. If you are able to use Chinese herbal treatments, you may be able to shorten the healing time to 2 to 3 weeks.

**Cracked Bones:** If deep pain is felt when the injured area is pressed, do not massage it. First have it checked out under an x-ray. It might be a cracked bone. If this is the case, massage will make it worse. Simply put the herb on it and immobilize the bone until it is healed.

## *3. Ruptured Artery*

A ruptured artery caused by an attack to a vital area such as the femoral artery at the temple is usually fatal. No emergency treatment is possible. The only chance is to get the victim to a hospital immediately.

## *4. Ruptured Capillary*

Very often when part of the body is hit by a hard object, especially in the wrist area, you will see a bump appear suddenly. When you touch it, it will not feel hard. This is most likely a ruptured capillary. When this happens, simply use your finger to press down on the injured area and hold it there for about five minutes (Figure 11-9). Remember, do not massage it, simply press it down and it will be all right.

## *5. Ruptured or Shocked Organs*

The liver and the kidneys are the most frequently ruptured organs, and it is usually fatal. If the victim is rushed to the hospital, Western medicine might be able to save him. The organ that is shocked most frequently is the heart. The correct kind of strike can cause a heart attack, which is usually fatal. However, if the correct modern revival techniques are used, the victim's life may be saved.



FIGURE 11-9



FIGURE 11-10

### 6. Sealed Vein/Artery in the Neck

When the vein/artery is sealed in the neck, it will not cause death immediately. If you can revive the patient within five minutes, he will recover without too much brain damage. If a patient remains unconscious for more than a few minutes after the vein/artery is sealed, his brain will die from oxygen starvation. To revive a victim of this technique, you must push the cavity or area between the sixth and seventh thoracic vertebrae with your palm (Figure 11-10). This cavity is called “Lingtai” (Gv-10)(靈臺) which means “Spirit’s Platform.” When the power is right, it will reopen the seal by contracting the muscles in the back of the neck. We strongly urge you not to use sealing the vein/artery techniques unless absolutely necessary, because there is a very great danger you may unintentionally kill the person.

### 7. Sealed Breath

When the breath is sealed, it is usually not as dangerous as when the vein/artery is sealed. The patient is temporarily short of breath. If he passes out, use water to wipe his face and forehead, and massage his chest to help him recover. If only one side of the lung is sealed, you can decrease the pressure on it by pushing on the other side (Figure 11-11). This causes the muscles on that side to tense up, and thereby relaxes the other side. The push should not be too hard.

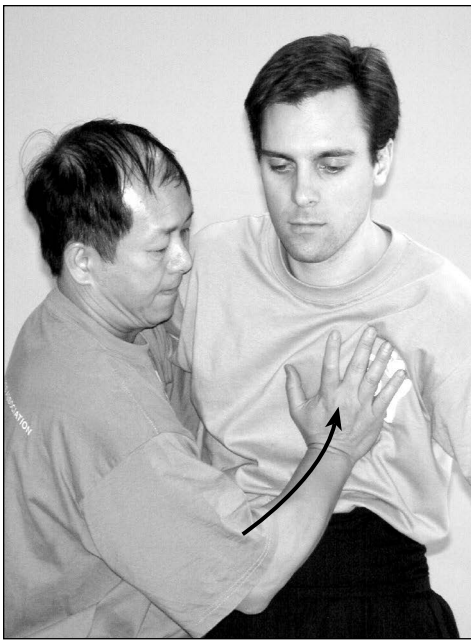


FIGURE 11-11

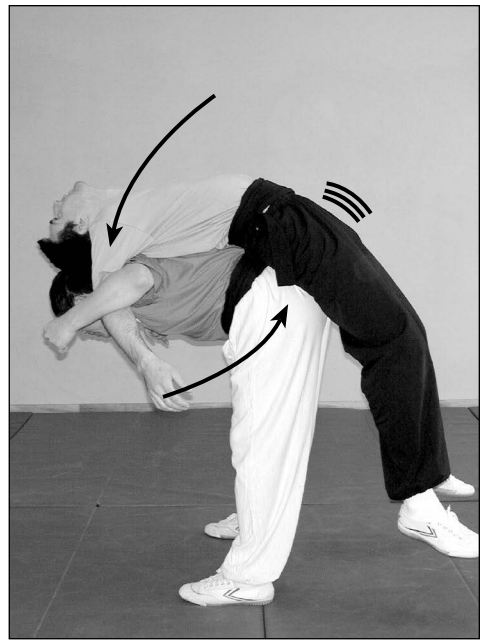


FIGURE 11-12

### 8. Groin Attack

A kick to the groin is extremely painful, and is sometimes even fatal. This is because the Qi channel which passes through the groin also passes through the liver. When pain is generated in the groin, the shock can pass to the liver and possibly cause death. When someone is hit in the groin, immediately lift the patient on your back with his face upward and shake up and down (Figure 11-12). This will stretch the contracted muscles in the groin area and quickly reduce the pain. Occasionally you may find that one or even both testicles have been pushed up into the abdomen. To correct this, simply have the patient squat down and use both hands to gently press down on the front of the abdomen (Figure 11-13).

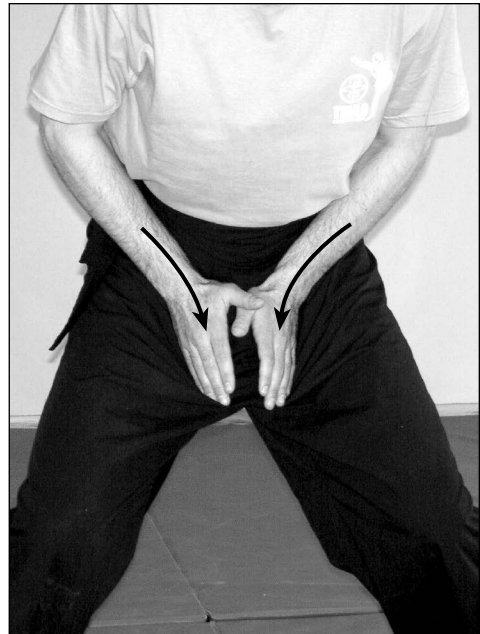


FIGURE 11-13

### *9. Stagnant Qi*

Stagnant or blocked Qi is usually caused by a strike to a cavity area. The strike causes bruising or swelling in the cavity area, which blocks the Qi channel. This will cause serious problems if the blockage is not removed and the channel reopened. General treatment for blocked Qi in a shallow cavity should begin with massage, followed by the application of herb to the surface of the skin over the cavity, and the administration of the internally taken herb. For deeper blockages, acupuncture is necessary, along with the administration of the internally taken herb.

## Conclusion 結論

With more than five thousand years of research and training behind them, the Chinese martial arts cover a very broad range of techniques. They use the hands, the legs, and numerous weapons. They encompass the external and the internal, the physical and the mental. Chin Na is only a tiny portion of the total training. As mentioned in the first chapter, all we can show you in this book are those techniques which can be seen physically. The higher levels of Chin Na, which require the development of Qi and Jin, must be felt, and usually they can only be learned through oral instruction from a qualified teacher. If you wish to reach the highest level of skill, but cannot find an instructor, then you must read, attend seminars, ponder, and practice. If you persevere, then after several years of training you may find yourself at the doorway to the higher, internal side of the art.

Although we have not presented all of the possible Chin Na techniques, we have given you the root of Chin Na. If you build wisely on this root, you should be able to grow and bloom. If you just learn the techniques by rote, and never learn to develop yourself through your own research, then you should not be called a master of Chin Na. A master must know how to keep the old and develop the new, while always following the correct principles and rules. I hope in the future to see more publications by other instructors, presenting better and more advanced techniques, as well as techniques from other styles of martial arts.





# Names of Chin Na Techniques 擒拿名稱

<u>Page</u>	<u>Technique</u>
238	Arms Embrace the Large Bear (Shou Bao Da Xiong, 手抱大熊)
64	Back Turning (Fan Bei Zhuan, 反背轉)
120	Back Wrap Hand (Fan Chan Shou, 反纏手)
196	Backward Upward Turning (Hou Shang Fan, 後上翻)
202	Both Hands Seize the Murderer (Shuang Shou Qin Xiong, 雙手擒兇)
64	Butterfly Bores Through the Flowers (Hu Die Chuan Hua, 蝴蝶穿花)
240	Carry a Fierce Tiger on Your Back (Bai Gang Meng Hu, 背扛猛虎)
174	Carry a Pole on the Shoulder (Jian Tiao Bian Dan, 肩挑扁擔)
100	Control the Dragon's Head (Kou Long Tou, 扣龍頭)
102	Control the Dragon's Tail (Kou Long Wei, 扣龍尾)
98	Double Fingers Split (Shuang Fen Zhi, 雙分指)
132	Feudal Lord Invites to Dinner (Ba Wang Qing Ke, 霸王請客)
220	Force the Bow (Qiang Po Ju Gong, 強迫鞠躬)
140	Forgive Me for not Going with You (Shu Bu Tong Xing, 恕不同行)
190	Forward Turning Elbow (Qian Fan Zhou, 前翻肘)
194	Forward Upward Turning (Qian Shang Fan, 前上翻)
124	Forward Wrist Press (Qian Ya Wan, 前壓腕)
178	Hands Holding a Large Beam (Shou Wo Da Liang, 手握大樑)
164	Large Elbow Wrap (Da Chan Zhou, 大纏肘)
116	Large Wrap Hand-1 (Da Chan Shou-1, 大纏手一)
118	Large Wrap Hand-2 (Da Chan Shou-2, 大纏手二)
184	Left Right Cross Elbow (Zuo You Jiao Zhou, 左右交肘)
192	Lion Shakes Its Head (Shi Zi Yao Tou, 獅子搖頭)
86	Lock and Turn the Joint (Kou Zhuan Jie, 扣轉節)
241	Look to the Heavens and Shout (Yang Tian Chang Xiao, 仰天長嘯)
180	Low Elbow Press (Xia Ya Zhou, 下壓肘)
72	Low Finger Press (Xia Ya Zhi, 下壓指)
128	Low Inward Wrist Press (Xia Nei Ya Wan, 下內壓腕)

92	Lower Hook Dividing (Xia Diao Fen, 下刁分)
62	Multiple Finger Holding (Duo Zhi Wo, 多指握)
202	Old Man Bows Politely (Lao Han You Li, 老漢有禮)
198	Old Man Carries Fish on His Back (Lao Han Bei Yu, 老漢背魚)
182	Old Man Promoted to General (Lao Han Bai Jiang, 老漢拜將)
209	One Post to Support the Heavens (Yi Zhu Ding Tian, 一柱頂天)
126	Press the Wrist Up (Shang Ya Wan, 上壓腕)
176	Prop Up Elbow (Shang Jia Zhou, 上架肘)
138	Push the Boat to Follow the Stream (Shun Shui Tui Zhou, 順水推舟)
166	Reverse Elbow Wrap (Fan Chan Zhou, 反纏肘)
131	Reverse Wrist Press (Fan Ya Wan, 反壓腕)
210	Roast Peking Duck (Beiping Kao Ya, 北平烤鴨)
240	Seal Stretches its Body (Hai Bao Shen Yao, 海豹伸腰)
142	Send the Devil to Heaven (Song Mo Shang Tian, 送魔上天)
60	Single Finger Holding (Dan Zhi Wo, 單指握)
162	Small Elbow Wrap (Xiao Chan Zhou, 小纏肘)
76	Small Finger Hook (Xiao Zhi Kou, 小指扣)
88	Small Finger Turning (Xiao Zhi Ban, 小指扳)
96	Small Wrap Finger (Xiao Chan Zhi, 小纏指)
110	Small Wrap Hand-1 (Xiao Chan Shou-1, 小纏手一)
114	Small Wrap Hand-2 (Xiao Chan Shou-2, 小纏手二)
224	The Arm Holds the Dragon's Head (Shou Wo Long Tou, 手握龍頭)
148	The Child Worships the Buddha (Tong Zi Bai Fo, 童子拜佛)
186	The Heavens Turn and the Earth Circles-1 (Tian Xuan Di Zhuan-1, 天旋地轉一)
188	The Heavens Turn and the Earth Circles-2 (Tian Xuan Di Zhuan-2, 天旋地轉二)
154	The Hero Shows Courtesy (Ying Xiong You Li, 英雄有禮)
68	Thumb Press (Mo Zhi Ya, 姆指壓)
200	Turn Back to Seize the Ape (Hui Tou Qin Yuan, 回頭擒猿)
152	Turn the Body to Seize the Monkey (Fan Shen Qin Yuan, 翻身擒猿)
146	Turning Around Heaven and Earth (Niu Zhuan Qian Kun, 扭轉乾坤)
170	Turning Body Elbow Wrap (Zhuan Shen Chan Zhou, 轉身纏肘)
82	Turning Finger Dividing (Zhuan Fen Zhi, 轉分指)
222	Twist the Arm and Press the Neck (Niu Shou Ya Jing, 扭手壓頸)
219	Twist the Head to Kill a Chicken (Sha Ji Niu Tou, 殺雞扭頭)
212	Two Children Worship the Buddha (Shuang Tong Bai Fo, 雙童拜佛)
104	Up Hook Finger (Shang Diao Zhi, 上刁指)
90	Upper Hook Dividing (Shang Diao Fen, 上刁分)

172	Upward Elbow Press (Shang Ya Zhou, 上壓肘)
168	Upward Elbow Wrap (Shang Chan Zhou, 上纏肘)
78	Upward Finger Turning (Shang Fan Zhi, 上分指)
156	Walk With Me (Yu Wo Tong Xing, 與我同行)
62	White Crane Nods Its Head (Bai He Dian Tou, 白鶴點頭)
150	Wild Chicken Breaks Its Wings (Ye Ji Ao Chi, 野雞拗翅)
136	Wild Chicken Spreads Its Wings (Ye Ji Zhan Chi, 野雞展翅)



# Translation and Glossary of Chinese Terms

## 中文術語之翻譯與解釋

**Aikido** 合氣道 A style of Japanese martial arts which uses the same theory as Chinese Taijiquan (太極拳) and Qin Na (擒拿).

**An** 按 Means “pressing” or “stamping.” One of the eight basic moving or Jin (勁) patterns of Taijiquan. These eight moving patterns are called “Ba Men” (八門) which means “eight doors.” When An is done, first relax the wrist and when the hand has reached the opponent’s body, immediately settle down the wrist. This action is called “Zuo Wan” (坐腕) in Taijiquan practice.

**An Mo** 按摩 Literally: press rub. Together they mean massage.

**Ba Mai** 八脈 Referred to as the Eight Extraordinary Vessels. These eight vessels are considered to be Qi reservoirs that regulate the Qi status in the primary Qi channels.

**Bai He** 白鶴 Means “White Crane.” One of the southern Chinese martial styles.

**Baihui (Gv-20)** 百會 Literally, “hundred meetings.” An important acupuncture cavity located on the top of the head. The Baihui cavity belongs to the Governing Vessel (Du Mai, 督脈). Baihui is also called “Tian Lin Gai” (天靈蓋) which means “Heavenly Spirit Cover.”

**Ban** 搬 Means “move.”

**Bi** 閉 Means “close” or “seal.”

**Bi Qi** 閉氣 Qi here means “air.” It means oxygen we inhale. Therefore Bi Qi means to “seal the oxygen supply” or “seal the breath.”

**Bo** 撥 Means “to repel.” One of White Crane’s intercepting techniques.

**Bu Fa** 步伐 Stepping.

**Chai (Sai)** 釵 A kind of hairpin for ancient Chinese women. Later, it was derived into a kind of southern Chinese weapon.

**Chan** 纏 To wrap or to coil. A common Chinese martial arts technique.

**Chang Chuan (Changquan)** 長拳 Means “Long Range Fist.” Chang Chuan includes all northern Chinese long-range martial styles.

**Changquan (Chang Chuan)** 長拳 Means “Long Range Fist.” Changquan includes all northern Chinese long-range martial styles.

**Cheng, Gin-Gsao (1911-1976 A.D.)** 曾金灶 Dr. Yang, Jwing-Ming’s White Crane master.

**Chi (Qi)** 氣 The energy pervading the universe, including the energy circulating in the human body.

**Chi Kung (Qigong)** 氣功 The Gongfu of Qi, which means the study of Qi.

**Chin (Qin)** 擒 Means “to catch” or “to seize.”

**Chin Na (Qin Na)** 擒拿 Literally means “grab control.” A component of Chinese martial arts that emphasizes grabbing techniques, to control your opponent’s joints, in conjunction with attacking certain acupuncture cavities.

**Chize (L-5)** 尺澤 Name of an acupuncture cavity. It belongs to the Lung channel.

**Cuo** 錯 Means “wrong”, “disorder”, or “to place wrongly.”

**Cuo Gu** 錯骨 Cuo means “to misplace” or “to disorder” and Gu is “bone.” Therefore, Cuo Gu means “to misplace the bone or joint.”

**Da** 打 To strike. Normally, to attack with the palms, fists or arms.

**Da Mo** 達磨 The Indian Buddhist monk who is credited with creating the Yi Jin Jing (易筋經) and Xi Sui Jing (洗髓經) while at the Shaolin monastery (少林寺). His last name was Chadili (剎地利), and he was also known as Bodhidharma. He was once the prince of a small tribe in southern India.

**Da Quan** 大圈 Large circle. One of the common fighting distances.

**Da Xue** 打穴 Striking cavity.

**Da Xue** 打血 To strike a blood vessel.

**Dabao (Sp-21)** 大包 An acupuncture cavity belonging to the Spleen Primary Qi Channel. Dabao is located on the side of the chest.

**Dan Tian** 丹田 Literally, “Elixir Field.” Locations in the body that are able to store and generate Qi (elixir) in the body. The Upper, Middle, and Lower Dan Tians are located respectively between the eyebrows (brain), at the lower section of the sternum (Jiuwei, Co-15, 鳩尾), and a few inches below the navel. The Lower Dan Tian is also called Qihai (Co-6)(氣海) in Chinese medicine, which means “Sea of Qi.”

**Di Tang Qin Na Shu** 地趟擒拿術 Chin Na techniques that can be used in ground fighting.

**Dian** 點 Means “to point” or “to press.”

**Dian Mai** 點脈 Mai means “the blood vessel” (Xue Mai, 血脈) or “the Qi channel” (Qi Mai, 氣脈). Dian Mai means “to press the blood vessel or Qi channel.” Dian Mai is also known as “Dim Mak” (Cantonese).

**Dian Xue** 點穴 Dian means “to point and exert pressure” and Xue means “the cavities.” Dian Xue refers to those Qin Na techniques that specialize in attacking acupuncture cavities to immobilize or kill an opponent.

**Dian Xue** 點血 Literally, “pointing blood.” This implies pressure on the blood vessel.

**Dian Xue An Mo** 點穴按摩 A Chinese massage technique in which the acupuncture cavities are stimulated through pressing. Dian Xue massage is also called acupressure and is the root of Japanese Shiatsu.

**Diao Fen** 吊粉 Herb powder that can be used to treat injuries externally.

**Die Da** 跌打 Means “Fall Strike.” Common injuries caused by striking and falling.

**Dim Mak** 點脈 Cantonese of “Dian Mai.”

**Ding** 頂 Support.

**Du Mai** 督脈 Usually translated as Governing Vessel. One of the eight extraordinary vessels.

**Duan** 端 Carry gingerly.

**Duan** 斷 Means “to break”, “seal”, or “stop.”

**Duan Mai** 斷脈 Duan means “to break” and Mai means “the blood vessel.” Duan Mai means “to seal or to break the blood vessel.”

**Erxia** 耳下 Martial arts terminology that means “under the ear.” In Chinese medicine Erxia is called Yifeng (TB-17)(翳風) and belongs to the Sanjiao (三焦) channel.

**Fan Hu Xi** 反呼吸 Reversed breathing. One of the Qigong breathing methods. Also called “Fan Fu Hu Xi” (反腹呼吸)(reverse abdominal breathing) or “Daoist breathing.”

**Fan Ying** 反應 Sensing (feeling of danger, feeling of controlling) and reaction.

**Fei Chi** 飛翅 Flying wing. The name of a White Crane training method.

**Fen** 分 “To divide.”

**Fen Jin** 分筋 Fen means “to divide” and Jin means “muscles/tendons.” Fen Jin means “to divide the muscles/tendons.”

**Gai** 蓋 Means “to cover.” One of the White Crane style’s intercepting techniques.

**Gan Jue** 感覺 Literally, to touch and feel. In the second stage of relaxation, you are able to physically feel what is going on inside your body. This occurs before the stage of sensing.

**Gaohuangshu (B-38)** 膏肓俞 An acupuncture cavity on the Bladder Channel located between the spine and the shoulder blade. This cavity is called Rudong (入洞) in Chinese martial arts.

**Gongfu (Kung Fu)** 功夫 Means “energy-time.” Anything that will take time and energy to learn or to accomplish is called Gongfu.

**Gu** 骨 Means “bone.”

**Gua** 掛 Suspend. A technique in Chinese medicine for setting a broken bone.

**Guanchong (TB-1)** 關沖 An acupuncture cavity, belonging to the Triple Burner, that is located at the end of the ring finger.

**Haidi** 海底 Means “Sea Bottom.” This is a name given by martial artists to the Huiyin cavity (Co-1)(會陰)(meeting Yin) in Chinese medicine. Perineum.

**Han, Ching-Tang** 韓慶堂 A well-known Chinese martial artist, especially in Taiwan, in the last forty years. Master Han is also Dr. Yang, Jwing-Ming’s Long Fist grandmaster.

**He Qi Dao** 合氣道 Aikido. A Japanese martial style that developed according to the theories of Taijiquan and Chin Na.

**He Zhao Zhua** 鶴爪抓 Crane claw grabbing. A grabbing training in the Southern White Crane style.

**Hegu (LI-4)** 合谷 An acupuncture point, on the Large Intestine Channel, that is located between the thumb and the index finger. Hegu is called “Hukou” (虎口)(tiger mouth) in Chinese martial arts.

**Hu Zhao** 虎爪 Tiger Claw. A southern Chinese martial style.

**Huiyin (Co-1)** 會陰 Literally, “Meet Yin.” An acupuncture cavity, belonging to the Conception Vessel, located in the perineum area.

**Hukou** 虎口 Tiger’s Mouth, which is the martial arts term for the place between the thumb and the index finger. Hu Kou is called “Hegu (LI-4)” (合谷) in Chinese medicine.

**Jiache (S-6)** 頰車 Name of an acupuncture cavity that is located on the side of the jaw. It belongs to the Stomach Channel. Jiache is also called Yasai (牙腮) in Chinese martial arts.

**Jianjing (GB-21)** 肩井 An acupuncture cavity belonging to the Gall Bladder Primary Qi Channel. Jianjing means “shoulder well.”

**Jianneiling (M-UE-48)** 肩內陵 Name of an acupuncture cavity. A special point located on the front side of the shoulder.



**Jianyu (LI-15)** 肩髃 An acupuncture cavity, located on the top of the shoulder area, belonging to the Large Intestine Channel.

**Jie** 接 Means “to connect.”

**Jie** 截 Intercepting.

**Jie Gu Ke** 接骨科 Formal governmental training course, for the setting of broken or fractured bones, during the Chinese Ming Dynasty (1368-1644 A.D.)(明朝).

**Jin** 勁 Chinese martial power. A combination of “Li” (muscular power) and “Qi.”

**Jin** 筋 Means “tendons”, “sinew”, or “muscle.”

**Jin Zhong Zhao** 金鐘罩 Literally, “golden bell cover.” A higher level of Iron Shirt training.

**Jin, Shao-Feng** 金紹峰 Dr. Yang, Jwing-Ming’s White Crane grandmaster.

**Jiquan (H-1)** 極泉 “Summit’s spring,” an acupuncture cavity belonging to the Heart Primary Qi Channel. Jiquan is located in the armpit.

**Jiuwei (Co-15)** 鳩尾 An acupuncture cavity belonging to the Conceptional Vessel (Ren Mai, 任脈). The Jiuwei area is considered to be the “Middle Dan Tian” (Zhong Dan Tian, 中丹田) by Daoists and is located at the lower part of the sternum. This area is commonly called “Xinkan” (心坎) by Chinese martial artists.

**Juan** 捲 Means “wrapping.”

**Kao, Tao (Gao, Tao)** 高濤 Master Yang Jwing-Ming’s first Taijiquan master.

**Kong Qi** 空氣 Air.

**Kong Shou Dao (Karate)** 空手道 Literally, “barehand.” Karate Do is “the barehand way.” A Japanese martial art rooted in Chinese Southern White Crane.

**Kongzui (L-6)** 孔最 An acupuncture cavity located on the forearm, belonging to the Lung Channel.

**Kung Fu (Gongfu)** 功夫 Means “energy-time.” Anything which will take time and energy to learn or to accomplish is called Kung Fu.

**La** 拉 Pull. A common massage techniques.

**Li** 力 The power that is generated from muscular strength.

**Li, Mao-Ching** 李茂清 Dr. Yang, Jwing-Ming’s Long Fist master.

**Lingtai (Gv-10)** 靈台 “Spiritual platform.” An acupuncture cavity belonging to the Governing Vessel (Du Mai, 督脈). Lingtai is located between the sixth and seventh thoracic vertebrae. This cavity is also called “Mingmen” (命門)(life door) in Chinese martial arts.

**Liu** 流 Means “flow.”

**Liu He Ba Fa** 六合八法 One of the Chinese internal martial arts; its techniques are combined from Taijiquan, Xingyi, and Baguazhang.

**Lougu (Sp-7)** 漏谷 An acupuncture cavity belonging to the Spleen Channel.

**Ma Bu** 馬步 Horse Stance. One of the basic stances trained in Chinese martial arts.

**Mai** 脈 Means “vessel” and can imply “Qi channels” (Qi Mai, 氣脈)(meridians) or “blood vessels” (Xue Mai, 血脈). The Qi vessels involved in the transporting, storing, and regulating of Qi.

**Ming Dynasty (1368-1644 A.D.)** 明朝 A Chinese dynasty.

**Mingmen** 命門 Means “life door.” A location between the sixth and seventh thoracic vertebrae that is called “Lingtai” (靈臺)(spirit’s platform) in Chinese medicine. This place is called “life door” because when this cavity is struck at noon, a heart attack can be initiated.

**Mingmen (Gv-4)** 命門 Means “life door.” An acupuncture cavity belonging to the Governing Vessel located on the lower back (between L2 and L3). Sometimes, it means the two kidneys in Qigong society. In Chinese martial arts, Mingmen means the area between the shoulder blades.

**Mo** 摩 Rubbing or scouring. A Chinese massage technique. Scouring is a quick frictional movement on the opponent’s skin. This action allows you to move from one place to another without losing contact with the opponent.

**Mo** 摸 Brush lightly. A Chinese massage technique.

**Mu-Zi Shou** 母子手 Literally, mother-son-hand. A special hands’ skill of the Southern White Crane style, in which the right hand and the left hand closely coordinate with each other like mother and son.

**Na** 拿 Means “to hold” or “to grab.” Also an abbreviation for Qin Na (Chin Na)(擒拿). However, when Na is applied in Taijiquan, it is a technique in which you use your hands to stick with the opponent’s joints so as to immobilize his further action.

**Na Jie** 拿節 To seize and control the joint.

**Na Mai** 拿脈 Seizing the Qi or blood vessels.

**Na Xue** 拿穴 Means “to grab the cavity.”

**Na Xue** 拿血 Means “to grab the blood vessel.”

**Nei Cuo** 內挫 “Internal upsetting.” Implies attacking the opponent from the inner side of his arms.

**Nei Dan** 內丹 Internal elixir. A form of Qigong in which Qi (the elixir) is built up in the body and spread out to the limbs.

**Neiguan (P-6)** 內關 One of the acupuncture cavities belonging to the Pericardium Primary Qi Channel. Neiguan is also called “Wanmai” (腕脈) in Chinese martial arts.

**Ni Hu Xi (Fan Hu Xi)** 逆呼吸 (反呼吸) Reverse Breathing. Also commonly called Daoist Breathing.

**Nian** 黏 To stick or to adhere.

**Nie** 捏 “Knead.” A Chinese massage technique.

**Niu** 扭 Means “to twist.”

**Pinyin** 拼音 A modern Chinese-English phonetic pronunciation system.

**Qi (Chi)** 氣 The general definition of Qi is: universal energy, including heat, light, and electromagnetic energy. A narrower definition of Qi refers to the energy circulating in human or animal bodies. A current popular model is that the Qi circulating in the human body is bioelectric in nature.

**Qi** 氣 Qi is often used to indicate air (Kong Qi, 空氣) and means “the Qi of the space.”

**Qi Mai** 氣脈 Means “Qi channels” or “meridians.” It can also imply eight Qi vessels. The eight vessels are involved in transporting, storing, and regulating the Qi.

**Qi Xue** 氣穴 Qi cavities. Also means “acupuncture cavities.”

**Qian** 鉗 Clamping.

**Qie Zhen** 切診 Palpation. One of the diagnostic techniques used in Chinese medicine.

**Qigong (Chi Kung)** 氣功 Gong (功) means Gongfu (功夫)(literally energy-time). Therefore, Qigong means the study, research, and/or practices related to Qi.

**Qihai (Co-6)** 氣海 Means “sea of Qi.” An acupuncture cavity belonging to the Conception Vessel (Ren Mai, 任脈) which is about one to two inches under the navel. This area is called “Dan Tian” (丹田)(elixir field) by Daoists.

**Qihu (S-13)** 氣戶 “Qi’s household.” Name of an acupuncture cavity. It belongs to the Stomach Primary Qi Channel.

**Qin (Chin)** 擒 Means “to catch” or “to seize.”

**Qin Na (Chin Na)** 擒拿 Literally means “grab control.” A component of Chinese martial arts that emphasizes grabbing techniques for controlling your opponent’s joints, in conjunction with attacking certain acupuncture cavities. Qin Na specializes in controlling the enemy through “misplacing the joint” (Cuo Gu, 錯骨), “dividing the muscle” (Fen Jin, 分筋), “sealing the breath” (Bi Qi, 閉氣), and “cavity press” (Dian Xue, 點穴).

**Qin Xiong** 擒兇 To catch the murderer.

**Qing Dynasty (1644-1912 A.D.)** 清朝 A dynasty in Chinese history (1644-1912 A.D.).

**Qingling (H-2)** 青靈 Name of an acupuncture cavity. It belongs to the Heart Primary Qi Channel.

**Quchi (LI-11)** 曲池 Name of an acupuncture cavity. It belongs to the Large Intestine Primary Qi Channel.

**Quepen (S-12)** 缺盆 Name of an acupuncture cavity. It belongs to the Stomach Primary Qi Channel.

**Ren Mai** 任脈 Conception Vessel. One of the Eight Extraordinary Vessels in Chinese medicine and Qigong.

**Renzhong (Gv-26)** 人中 Means “men’s center.” An acupuncture cavity that is located under the nose and above the upper lip. Renzhong belongs to the Governing Vessel. This cavity is also called “Shuigou” (水溝)(water ditch).

**Rou Dao (Judo)** 柔道 Literally “soft techniques.” Called “Judo” by the Japanese. It is recorded in the Japanese documents, Collection of Ancestor’s Conversations (先哲叢談), Volume 2, Biography of Chen, Yuan-Yun (卷二・陳元贊傳) that Chen, Yuan-Yun (1587-1671 A.D., Ming dynasty) was the person who brought the “soft techniques” (i.e., wrestling) into Japan in 1659 and developed today’s Judo (i.e., soft way).

**Rou Shu Dao (Jujitsu)** 柔術道 Literally, “the Dao of soft techniques.” Called “Jujitsu” by the Japanese. Jujitsu is a style that includes Chinese Chin Na techniques imported into Japan during the Ming Dynasty.

**Rudong** 入洞 Literally, “enter the cave.” A martial arts name for the cavity Gaohuangshu (B-38)(膏肓俞) located between the spine and shoulder blade. This cavity is on the Bladder Qi Channel.

**Rugen (S-18)** 乳根 An acupuncture cavity located about one inch below the nipple, and belonging to the Stomach Primary Qi Channel.

**Ruzhong (S-17)** 乳中 An acupuncture cavity located at the nipple, belonging to the Stomach Primary Qi Channel.

**San Jiao Shen** 三角身 Triangle body. A special body posture in Southern White Crane.

**Sanjiao** 三焦 Triple Burner. In Chinese medicine, the body is divided into three sections: the Upper Burner (chest), the Middle Burner (stomach area), and the Lower Burner (lower abdomen).

**Shangyang (LI-1)** 商陽 Name of an acupuncture cavity. It belongs to the Large Intestine Primary Qi Channel. Shangyang is located at the end of the second finger.

- Shaochong (H-9)** 少冲 Name of an acupuncture cavity. It belongs to the Heart Primary Qi Channel. Shaochong is located at the end of the little finger.
- Shaohai (H-3)** 少海 Name of an acupuncture cavity. It belongs to the Heart Primary Qi Channel.
- Shaolin** 少林 “Young woods.” Name of the Shaolin Temple. A Buddhist temple in Henan Province (河南省), famous for its martial arts.
- Shaolin Si** 少林寺 A monastery located in Henan province, China. The Shaolin Temple is well known because of its martial arts training.
- Shaoshang (L-11)** 少商 Name of an acupuncture cavity. It belongs to the Lung Primary Qi Channel. Shaoshang is located at the end of the thumb.
- Shaoze (SI-1)** 少泽 Name of an acupuncture cavity. It belongs to the Small Intestine Primary Qi Channel. Shaoze is located at the end of the little finger.
- She Quan** 蛇拳 Snake Fist. One of the original Five Animal Martial Patterns (Wu Xing Quan, 五行拳) developed in the Shaolin Temple (Shaolin Si, 少林寺). The other four are Tiger, Crane, Dragon and Panther.
- Shen** 神 Spirit. The consciousness within which the mind and thought function. According to Chinese Qigong, the Shen resides at the Upper Dan Tian (Shang Dan Tian, 上丹田) (the third eye).
- Shi Er Jing** 十二經 The Twelve Primary Qi Channels in Chinese medicine.
- Shi Suo** 石鎖 Stone lock. An ancient Chinese lock-shaped training tool made from stone for the fingers and arms.
- Shuai** 摔 Means “to throw.” An abbreviation of “Shuai Jiao” (摔跤)(wrestling).
- Shuai Jiao** 摔跤 Chinese wrestling. Part of Chinese martial arts.
- Shuigou** 水溝 Literally, “water ditch.” It is called Renzhong (Gv-26)(人中) in acupuncture. Shuigou is located under the nose.
- Shun Zhi Ru** 順肢入 Literally, “follow the limb in.” A special term in Chinese Southern White Crane.
- Song** 送 Send. One of the Chinese massage techniques.
- Song Dynasty (960-1280 A.D.)** 宋朝 A dynasty in Chinese history.
- Su** 速 Speed.
- Taiji** 太極 Means “grand ultimate.” It is this force that generates two poles, Yin and Yang.
- Tai Chi Chuan (Taijiquan)** 太極拳 An internal Chinese martial style based on the theory of Tai Chi (Grand Ultimate).

**Tai Quan Dao** 跆拳道 The Chinese name of the Korean martial art “Tae Kwon Do.”

**Taijiquan (Tai Chi Chuan)** 太極拳 An internal Chinese martial style based on the theory of Taiji (Grand Ultimate).

**Taipei** 台北 The capital city of Taiwan located on the north of the island.

**Taipei Xian** 台北縣 The county on the north of Taiwan.

**Taiwan** 台灣 An island to the south-east of mainland China. Also known as “Formosa.”

**Taiwan University** 台灣大學 A well-known university located in the north of Taiwan.

**Taiyang (M-HN-9)** 太陽 Name of an acupuncture cavity. A special point located at the temples on the left side of the head.

**Taiyin** 太陰 The name of an acupuncture cavity. A special point located at the temples on the right side of the head. Taiyin is commonly called “Taiyang” (M-HN-9) in Chinese medicine.

**Taizuquan** 太祖拳 A style of Chinese external martial arts.

**Tamkang** 淡江 Name of a University in Taiwan.

**Tamkang College Guoshu Club** 淡江國術社 A Chinese martial arts club founded by Dr. Yang when he was studying in Tamkang College.

**Tan** 彈 Rebounding or springing.

**Ti** 提 Means “to lift,” “to raise,” or “to hold up.”

**Ti** 踢 Means “to kick.”

**Tian Ling Gai** 天靈蓋 Literally, “heaven spiritual cover,” implying the crown of the head. It is called Baihui (Gv-20)(百會)(hundred meetings) in acupuncture.

**Tianshu (S-25)** 天樞 The name of an acupuncture cavity. It belongs to the Stomach Primary Qi Channel. Tianshu is located on the side of the front of the abdomen.

**Tianzhu (B-10)** 天柱 “Heaven’s pillar.” The name of an acupuncture cavity. It belongs to the Bladder Primary Qi Channel. Tianzhu is located on the sides of the back of the neck.

**Tianzong (SI-11)** 天宗 Name of an acupuncture cavity. It belongs to the Small Intestine Primary Qi Channel. Tianzong is located in the center of the shoulder blade.

**Tie Bu Shan** 鐵布衫 Iron shirt. Gongfu training which toughens the body externally and internally.

**Ting Jin** 聽勁 “Listening Jin.” A special training which uses the skin to feel the opponent’s energy and from this feeling to further understand his intention.

- Tui** 推 Push. A major technique in Chinese Tui Na (推拿) Qigong massage. When Tui is used in Taijiquan, it is an action of using the palm to push forward, upward, or downward to the opponent's body.
- Tui Na** 推拿 Means "to push and grab." A category of Chinese massage for healing and injury treatment.
- Wai Cuo** 外挫 "External upsetting." This implies to attack the opponent from the outer side of his arms.
- Wai Dan** 外丹 External elixir. External Qigong exercises in which a practitioner builds up the Qi in his limbs, and then leads it into the center of the body for nourishment.
- Wai Dan Qigong** 外丹氣功 External elixir Qigong. In Wai Dan Qigong, a practitioner generates Qi to the limbs, and then allows the Qi to flow inward to nourish the internal organs.
- Wang Zhen** 望診 Looking. One of the diagnostic techniques used in Chinese medicine.
- Wanmai** 腕脈 A martial arts term for a place located at the inner side of the forearm near the wrist area. Wanmai is called Neiguan (P-6)(內關) in acupuncture.
- Wen Zhen** 問診 Asking. One of the diagnostic techniques used in Chinese medicine.
- Wen Zhen** 聞診 Listening and Smelling. Two of the diagnostic techniques used in Chinese medicine.
- Wilson Chen** 陳威伸 Dr. Yang, Jwing-Ming's friend.
- Wing Chun (Yong Chun)** 詠春拳 (永春拳) Also called Yongchun Quan. A southern Chinese martial arts style derived from Southern White Crane during the Qing Qian Long period (1736-1796 A.D.)(清乾隆). There is a saying that Yongchun Quan was started by Lady Yan, Yong-Chun (嚴詠春) who learned Southern White Crane techniques from the Buddhist nun Wumei (五枚) in the mountains of Yunnan Province (雲南).
- Wu** 午 Noon. One of the twelve Terrestrial Branches (Shi Er Di Zhi, 十二地支)(i.e. 11 A.M.-1 P.M.).
- Wu Gou Jian** 吳鉤劍 Wu's "hook sword." It is said this specially designed sword was created during the Chinese Wu Dynasty (222-277 A.D.)
- Wushu** 武術 Literally: martial techniques. A common name for the Chinese martial arts. Many other terms are used, including: Wuyi (武藝)(martial arts), Wugong (武功)(martial Gongfu), Guoshu (國術)(national techniques), and Gongfu (功夫)(energy-time). Because Wushu has been modified in mainland China over the past forty years into gymnastic martial performance, many traditional Chinese martial artist have given up this name in order to avoid confusing modern Wushu with traditional Wushu.

Recently, mainland China has attempted to bring modern Wushu back toward its traditional training and practice.

**Wuxue Qigong** 武學氣功 Martial arts Qigong.

**Xiao Quan** 小圈 Means “small circle.”

**Xingyiquan (Hsing Yi Chuan)** 形意拳 Literally: Shape-mind Fist. An internal style of Gongfu in which the mind or thinking determines the shape or movement of the body. Creation of the style attributed to Marshal Yue, Fei (岳飛) during the Chinese Southern Song Dynasty (1127-1280 A.D.)(南宋).

**Xinkan** 心坎 A martial arts term for the acupuncture cavity Jiuwei (Co-15)(鳩尾). Xinkan is located on the lower part of the sternum.

**Xinzhu Xian** 新竹縣 Birth place of Dr. Yang, Jwing-Ming in Taiwan.

**Xue Mai** 血脈 Means “blood vessels.”

**Xuehai (Sp-10)** 血海 The name of an acupuncture cavity. It belongs to the Spleen Primary Qi Channel.

**Ya** 壓 Means “to press.” A Chinese massage technique.

**Yamen (Gv-15)** 啞門 “Door of Muteness.” Name of an acupuncture cavity located on the back of the neck. It belongs to the Spleen Primary Qi Channel.

**Yang** 陽 One of the two poles (or polarities)(Liang Yi, 兩儀). The other is Yin. In Chinese philosophy, the active, positive, masculine polarity is classified as Yang. In Chinese medicine, Yang means excessive, too sufficient, overactive, or overheated. The Yang (or outer) organs are the Gall Bladder, Small Intestine, Large Intestine, Stomach, Bladder, and Triple Burner.

**Yang Style Taijiquan** 楊氏太極拳 A style of Taijiquan created by Yang, Lu-Shan (楊露禪) (1799-1872 A.D.).

**Yang, Jwing-Ming, Ph.D.** 楊俊敏博士 Author of this book.

**Yao** 搖 “Shake.” A Chinese massage technique.

**Yao Fen** 藥粉 Herb powder.

**Yao Gao** 藥膏 Herb ointment.

**Yao Jiu** 藥酒 Herbal wine.

**Yao Tang** 藥湯 Herb broth.

**Yao Wan** 藥丸 Herb pill.

**Yao Xi** 藥洗 Herbal wash.



- Yasai** 牙腮 Chinese martial arts term for the acupuncture cavity, Jiache (S-6)(頰車), which is located on the side of the jaw.
- Yi** 意 Mind. (Pronounced “ee”) Specifically, the mind that is generated by clear thinking and judgement and that is able to make you calm, peaceful, and wise.
- Yifeng (TB-17)** 翳風 An acupuncture cavity belonging to the Triple Burner Primary Qi Channel. Yifeng is located under the ear and also called “Erxia” (耳下).
- Yin** 陰 In Chinese philosophy, the passive, negative, feminine polarity. In Chinese medicine, Yin means deficient. The Yin (internal) organs are the heart, lungs, liver, kidneys, spleen, and pericardium.
- Ying Zhao** 鷹爪 Eagle claw. A Chinese martial arts style.
- Yingchuang (S-16)** 膺窗 Name of an acupuncture cavity located about one inch above the nipple. It belongs to the Stomach Primary Qi Channel.
- Yong Chun (Wing Chun)** 詠春 (永春) A southern Chinese martial style derived from Southern White Crane during the Qing Qian Long period (1736-1796 A.D.)(清乾隆). There is a saying that Yong Chun Quan was started by Lady Yan, Yong-Chun (嚴詠春), who learned Southern White Crane techniques from the Buddhist nun Wumei (五枚) in the mountains of Yunnan Province (雲南).
- Yue, Fei** 岳飛 A Chinese hero in the Southern Song Dynasty (1127-1280 A.D.)(南宋). Said to have created Ba Duan Jin (八段錦), Xingyiquan (形意拳), and Yue's Ying Zhua (岳家鷹爪).
- Zhan** 粘 Attaching or sticking.
- Zhang, Xiang-San** 張祥三 A well-known martial artist in Taiwan during the 1960s.
- Zheng Gu Ke** 正骨科 The course for realignment of dislocated bones that was founded by the Song government during the Chinese Song Dynasty (960-1280 A.D.)(宋朝).
- Zhi Bo** 指波 “Finger wave.” A finger-training technique in the Southern White Crane style.
- Zhong Quan** 中圈 Middle or medium circle.
- Zhongchong (P-9)** 中沖 The name of an acupuncture cavity located at the end of the middle finger. It belongs to the Pericardium Primary Qi Channel.
- Zhongzhu (Hand) (TB-3)** 手中渚 The name of an acupuncture cavity located on the back of the palm in the gap near the base joints between ring finger and pinky. It belongs to the Triple Burner Primary Qi Channel.
- Zhu** 注 Means “to direct” or “to pour.”
- Zhu Ba** 竹把 Bamboo bundle. A training tool for finger strength in the Southern White Crane style.

**Zhua** 抓 Means “to grasp” or “to grab.”

**Zhua Jin** 抓筋 Means “to grab the tendons.”

**Zhua Jin Qin Na** 抓筋擒拿 Muscle-grabbing Chin Na. Chin Na executed by grabbing the muscles/tendons.

**Zhua Xue** 抓穴 Means “to grab the cavity.”

**Zhuan** 轉 Bend, twist, or turn.

**Zi** 子 Midnight. One of the twelve Terrestrial Branches (Shi Er Di Zhi, 十二地支)(i.e. 11 P.M.-1 A.M.).

**Zi Wu Liu Zhu** 子午流注 Zi refers to the period around midnight (11:00 P.M. to 1:00 A.M.), and Wu refers to midday (11:00 A.M. to 1:00 P.M.). Liu Zhu means “the flowing tendency.” Therefore: a schedule of the Qi circulation showing which channel has the predominant Qi flow at any particular time, and where the predominant Qi flow is in the Conception and Governing Vessels.

# Prescriptions of Chinese Herbs 理傷藥方

Every traditional Chinese martial arts style has many herbal prescriptions. Traditionally, they have been kept secret from other styles. There is no doubt that the herbs used by one style can be quite different from the herbs used by another style, since there are hundreds of herbs which can serve the same purpose. Listed here are only a few prescriptions. An interested reader can easily collect most of the prescriptions in bookstores in Taiwan, Hong Kong, and China, since they are no longer considered secret. In this appendix we will introduce some prescriptions for herb wine, herb powder for general injury, broken bone external use, broken bone internal use, and herbs for internal injury.

## A. HERB WASH OR EXTERNAL HERB WINE (YAO XI, YAO JIU, 藥洗、藥酒)

Most of the external herb wines cannot be drunk because toxic herbs are used. The following prescriptions can be purchased pre-mixed. Simply place the herb in a jar and pour in hard liquor or pure alcohol (though pure alcohol tends to evaporate very quickly). Chinese people commonly use rice wine because it is inexpensive and easily available in China. Sweet wines do not work out as well. The top of the liquid should be at least one or two inches higher than the top of the herb, because the dried herbs will absorb some of the liquid. Then you should seal the jar completely. Glass is the best material for the container, because it will not react with the contents. Keep the herb in a dark place for at least 40 days. The longer the herb is in the liquid, the stronger the herb wine is. The more liquid you use, the weaker the herb wine will be.

When you wish to use the herb wine, pour what you need into a bowl or other container. If you do not finish what you have poured out, do not put it back into the jar. This will contaminate the clean herb wine. Also, do not use the herb wine on an open wound, because it may enter your body and cause problems. All three of these prescriptions are used to get rid of bruises and to prevent swelling during massage. They can be prepared as described above.

### (1). 藥洗方一

五加 <sub>三錢</sub>	六汗 <sub>三錢</sub>	秦艽 <sub>三錢</sub>	桂枝 <sub>二錢</sub>	赤菊 <sub>二錢</sub>
芥子 <sub>二錢</sub>	羌活 <sub>二錢</sub>	獨活 <sub>二錢</sub>	三黃 <sub>二錢</sub>	川草烏 <sub>二錢</sub>
白芷 <sub>三錢</sub>	歸尾 <sub>二錢</sub>	川芎 <sub>二錢</sub>	蘇木 <sub>二錢</sub>	紅花 <sub>三錢</sub>
大疔黃 <sub>三錢</sub>	柳枝黃 <sub>三錢</sub>	細辛 <sub>二錢</sub>	靈仙 <sub>二錢</sub>	防風 <sub>三錢</sub>

酒二斤浸四十天可用

### (2). 藥洗方二

蘇木	坤草	歸尾	丹參	乳香	香附
元胡	芥子	木香	茯苓	砂仁	沒藥
白芷	紫菀	陳皮	然銅	細辛	紅花
牛七	血竭	澤蘭	地骨	乙金	甘草

各三錢

酒二斤浸四十天可用

### (3). 藥洗方三

當歸 <sub>二錢</sub>	川芎 <sub>二錢</sub>	五加 <sub>一錢</sub>	白芷 <sub>錢半</sub>	羌活 <sub>一錢</sub>
獨活 <sub>一錢</sub>	川草烏 <sub>一錢</sub>	桂尖 <sub>一錢</sub>	淮七 <sub>一錢</sub>	大疔黃 <sub>一錢</sub>
黃芩 <sub>一錢</sub>	黃柏 <sub>一錢</sub>	紅花 <sub>一錢</sub>	細辛 <sub>八分</sub>	血竭 <sub>一錢</sub>
川七 <sub>一錢</sub>	地別 <sub>一錢</sub>	射殼 <sub>一錢</sub>		

酒二斤浸四十天可用

A. HERB WASH OR EXTERNAL HERB WINE (YAO XI, YAO JIU, 藥洗、藥酒)

### B. EXTERNAL HERB POWDER FOR COMMON INJURIES (YAO FEN, 藥粉) (DIAO FEN, 吊粉)

External Yao Fen (藥粉)(or Diao Fen, 吊粉) is usually used to cover the injured area to reduce swelling and help healing after massage. It cannot be eaten. If your skin is broken, do not use the herb. It might get into your body through the wound and generate side effects. When you order it, it should come in powder form, since this is indicated in the prescription. Once you have received the herb powder, seal it in a jar and do not open it unless you need it.

When you use the herb powder, pour out enough herb to cover the injured area. Mix the herb with wine or herb wine so that it has the consistency of putty. Cover the injured area with the mixture, cover the mixture with a sheet of plastic, and bind it up. After 24 hours unwrap it and wash it clean with warm water. If the swelling is still serious, massage the area and apply another dose of herb. Sometimes the herb will irritate your skin, causing it to itch. If this happens, stop using the herb. Simply wash the injured area clean and apply a soothing ointment. After a few days try the herb again. There are three prescriptions introduced here. In the second prescription you will find a package of black-colored herb called “Da Sheng Di” (大生地). This herb is negative and helps the swelling go down very fast. When you use the herb, first place the Da Sheng Di in a bowl and cover it with wine. Wait for two hours until the herb becomes soft. Mash it to a uniform consistency and mix it with the herb powder, and then mix with wine as described above.

## (1). 吊粉方一

川烏二錢	草烏二錢	三黃各二錢	丹皮二錢	然銅二錢半
碎補二錢半	白芷二錢	枝子二錢	芥子二錢半	五加二錢
羌活二錢半	花粉一兩	南香二錢		

共末

## (2). 吊粉方二

五加一錢	白芷一錢	乳香錢半	沒藥錢半	黃芩錢半
黃柏錢半	枝子二錢	木香錢半	新川連一錢	正川三七一錢
樟櫟一錢	甘草一錢	南香二錢		

共末

(大生地二兩另包) 先以大生地浸酒待爛再與粉和塗之

## (3). 吊粉方三

三奈錢半	五加二錢	枝子一錢	細辛一錢	乳香一錢
沒藥一錢	芥子錢半	白芷一錢	三黃各一錢	紅花一錢
天花一錢	南香五分			

共末

## C. MISPLACED OR BROKEN BONES

The following prescriptions are used specifically for bone treatments. Normally, for broken bones, you apply herb to the surface of the injury, and also take the internal prescriptions to keep the swelling down and speed up the healing. We will introduce two prescriptions for external application, two for internal use to keep the swelling down, and finally two for helping the healing.

### 1. External Usage

The preparation is the same as in Section B. The only difference in treatment is that after you have wrapped up the injury you must immobilize it so that the broken bone does not separate again.

#### (1). 接骨外敷方一

川七 六錢	五加 三錢	三黃 各三錢	碎補 一錢	天花 六錢
紅花 五錢	山甲 五錢	乳香 五錢半	沒藥 五錢半	白芷 六錢
草烏 六錢	川烏 六錢	赤芍 五錢	細辛 三錢	丁香 三錢
南香 五錢	射香 五分	木香 二錢	六汗 五錢	桂枝 五錢
當歸 五錢				

共末

#### (2). 接骨外敷方二

三黃 各三錢	五加 五錢	然銅 二錢	靈仙 二錢	當歸 三錢
白芷 五錢	碎補 八錢	山甲 二錢	乳香 四錢	沒藥 四錢
紅花 三錢	續斷 二錢	桂枝 二錢	生地 五錢	南香 六錢
射香 二分				

共末

C-1. EXTERNAL USAGE  
(MISPLACED OR BROKEN BONES)

## 2. Internal Usage to Keep the Swelling Down

We introduce two prescriptions for this purpose. To prepare these herbs, add one-and-a-half cups of water and cook them over medium heat until only 80% of the water remains. Drink the liquid. The herb can be used one more time, but then it must be discarded. Usually you will need at least three to five packages of herb (six to ten doses) to bring the swelling completely down, and then you can switch to the herbs in the next section which will speed the healing.

### (1). 接骨消腫方一

生地	兩錢	歸尾	錢半	澤舍	錢半	天花	錢半	雙寶	錢半
桂枝	一錢	白芷	錢半	黃芥	七分	大疔黃	錢半	甘草	七分
柳枝黃	一錢	地蜈蚣	錢半						

水碗半煮八分服

### (2). 接骨消腫方二

大疔黃	二錢	柳枝黃	一錢	大黃	一錢	虎咬黃	錢半	檀梧根	錢半
甘草	五分	地蜈蚣	一錢						

水碗半煮八分服

C-2. INTERNAL USAGE TO KEEP THE SWELLING DOWN  
(MISPLACED OR BROKEN BONES)

### 3. Internal Usage to Help Healing

The following two prescriptions are used to help the broken bone reconnect in a short time. To prepare the first prescription, add about one-and-a-half cups of wine or liquor and cook over medium heat for about half an hour, then drink the broth. The herb can be used again. Chinese people will often cook the herb with chicken for an hour, and then drink the broth and eat the chicken. When chicken is used, cook it with the bones. Prepare the second prescription the same way, except use half water and half wine.

#### (1). 接骨補骨方

熟地四分	酒白芍二錢	當歸三錢	川芎二錢	加皮二錢
碎補二錢	六汗二錢	杜仲二錢	北枝子錢半	洋參二錢
川七錢半	茯苓二錢	酒川芎一錢	紅花七分	密草一錢
油桂錢半	血茸二錢			

酒煮服

#### (2). 接骨食方

桂枝一錢	牛七錢半	木瓜二錢	歸中二錢	生地錢半
五加二錢	赤菊一錢	六汗錢半	相思錢半	寄生二錢
碎補一錢	陳皮一錢	石蟹一錢	羌活一錢	乳香一錢
沒藥一錢	丁香錢半	木香二錢	甘草五分	桔梗七分

水酒各碗半煎七、八分服

C-3. INTERNAL USAGE TO HELP HEALING  
(MISPLACED OR BROKEN BONES)



**D. Internal Usage for Internal Bruises**

The following prescriptions are taken internally to get rid of internal bruises. Once you purchase the herb powder, seal it in a jar until you need it. Very often the same herbs are ordered in non-powdered form so that they can be cooked with water or wine for serious internal injury. Also, the herb can be placed in liquor and stored away for emergency use. When an emergency arises, drink the liquid, or else cook the herb and wine with chicken. Many powdered forms of internal herb cannot be taken in large amounts, because they are too strong and therefore dangerous to your health. To use the powdered herb prescriptions, take one teaspoonful in the morning and one in the evening.

**(1). 練武內服藥粉**

真珠五分	虎珀五分	牛黃五分	射香一支	沉香一錢
木香一錢	殭蠶一錢	羌活一錢	桔梗一錢	枳殼五錢
六汗一錢	紅花一錢	澤蘭一錢	川芎一錢	白芷一錢
三陵一錢	莪朮一錢	蘇木一錢	血竭一錢	珠砂一錢
辰砂一錢	中白一錢	乳香一錢	沒藥一錢	車前一錢
碎補一錢	五加一錢	無名異一錢	虎骨一錢	地龍一錢
製川烏一錢	製草烏一錢	川七一錢	北仲一錢	然銅一錢
赤石脂一錢	不換一錢	梅片一錢	乙金一錢	三奈一錢
相思一錢	地別一錢	砂仁一錢	歸尾一錢	
			共末	

**(2). 小七厘散**

射香二分	牛黃三分	真珠三分	虎珀五分	川七一錢
澤蘭一錢	相思一錢	紅花一錢	細辛五分	
			共末	

## D. INTERNAL USAGE FOR INTERNAL BRUISES



## Index

- acupuncture 269
- Air Twisting 25
- ankle 241
- Arm Holds the Dragon's Head 224
- arm rotation escapes 54
- arm strength 34-36
- Arms Embrace the Large Bear 239
- artery, ruptured 317
- Back Turning 64
- Back Wrap Hand 120
- backward and down 42
- Backward Upward Turning 196
- Baihui (Gv-20) 277
- balance 208
- bamboo bundle 38
- Bi Qi 8
- blocking 290
- blood press 270
- bone injuries 313-317, 344, 346
- Both Hands Seize the Murderer 202
- brain 236, 266
- Branch or Spring Grabbing 24
- Breaking Branches 25
- breaking the neck 218, 219
- breaking training 38-39
- breath 8-9, 219, 226, 318
- brick grabbing 30
- broken bones 306-310, 316, 317, 344
- bruising 306, 316, 341, 347
- Butterfly Bores Through the Flowers 64
- capillary, ruptured 317
- carotid arteries 218
- Carry a Fierce Tiger on Your Back 240
- Carry a Pole on the Shoulder 174
- cartilage injury 313-314
- cavities 263
- cavity press 1, 4, 8-12, 263, 269
- cavity pressing 237
- Cavity Pressing Method 270
- Cavity Striking Method 277
- Child Worships the Buddha 148
- Chin Na,
  - control 11-12
  - categories of 1, 3-4
  - definition 1
  - history 2-3, 305
  - leg 257
  - muscle grabbing 263
  - using in a fight 207, 208, 228, 256, 289
  - other martial arts styles xix, 2-3, 208
- Chize (L-5) 274
- Circling 256
- clamp 292
- clavicles 266
- coiling and wrapping 294
- coiling training 40
- compressing the lungs 226
- Control the Dragon's Head 100
- Control the Dragon's Tail 102
- counterattack 55
- cover 292
- Crane Claw Grabbing 17-18
- Crane style 263
- Crane Wing Dropping 110
- Cuo Gu 6-8
- Da Sheng Di 343
- Dabao (Sp-21) 284
- Dan Tian 270
- death 11-12
- defense 228, 263
- diagnosis of injuries 307
- Dian Mai 9-10
- Dian Xue 269
- Diao Fen 342, 343
- Die Da 305
- Dim Mak 9-10
- dislocation 306, 307, 310-314
- dividing method 90
- dividing the muscle/tendon 1, 4, 58
- Double Fingers Split 98
- Du Mai 279
- Eagle Claw 20-24, 118
- Eagle style 263
- elbow 161
- elbow injuries 315-316
- Elbow Press 172
- Elbow Wrap 162
- escape 48, 55
  - distraction escape 49
  - finger escape 40
  - pressure release escape 49
  - rotation escape 49

- External Elixir 270
- External Herb Powder for Common Injuries 342, 343
- External Herb Wine 341, 342
- External Upsetting 248
- falling 241
- Feudal Lord Invites to Dinner 132
- finger Chin Na 17-18
- finger escape 50
- finger injuries 314-315
- finger push-ups 24-25
- finger wave 18
- fingers 271
- Flying Wing 18
- Force the Bow 220
- Forgive Me for Not Going with You 140
- forward and up 41
- Forward Turning Elbow 190
- Forward Upward Turning 194
- Forward Wrist Press 124
- From Inside of the Opponent's Right Arm 229
- From Outside of the Opponent's Right Arm 227
- Gaohuangshu (B-38) 284
- Golden Bell Cover 264, 270
- grabbing air 20
- grabbing Chin Na 48, 263
- grabbing speed 16-17
- grabbing the muscle/tendon 263
- groin injuries 319
- Guanchong (TB-1) 271
- hand strength 20-22
- Hand-Zhongzhu (TB-3) 272
- Hands Holding a Large Beam 178
- healing techniques 309-310
- heart 270
- Heavens Turn and the Earth Circles-1 186
- Heavens Turn and the Earth Circles-2 188
- Hegu (LI-4) 272
- Herb Wash 341, 342
- herb wine 341
- herbal treatment 306-307
- herbs, obtaining 309
- Hero Shows Courtesy 154
- Holding Finger Turning 59
- Hooking Twisting 28
- Huiyin (Co-1) 278
- injuries 13-14, 305
- Intercepting and Clamping 290
- internal bruises 347
- Internal Elixir 270
- Internal Upsetting 242
- Internal Usage to Keep the Swelling Down 345
- interspinous ligament 216
- Iron Shirt Training, 246, 270
- Jerking Jin 39-40
- Jianjing (GB-21) 264, 276
- Jianneiling (M-UE-48) 274, 282
- Jianyu (LI-15) 275, 282
- Jin 2, 12, 263, 270
- Jiquan (H-1) 279
- Jiuwei (Co-15) 283
- joint controlling 295
- joint injuries 312-314
- joints 6-8, 12-13, 263
- Judo xix, 192
- Karate xix
- kick, countering 300
- kicking 241, 256
- kidneys 270
- knee 241
- knife, countering 301
- Knuckle Press Method 68
- Kongzui (L-6) 272
- Large Circle 15
- Large Elbow Wrap 164
- Large Wrap Hand-1 116
- Large Wrap Hand-2 118
- Left Right Cross Elbow 184
- leg Chin Na against kicks 260
- leg Chin Na on a downed opponent 258
- legs 241
- ligament injury 313-314
- ligaments 161
- Lingtai (Gv-10) 279, 318
- Lion Shakes Its Head 192
- Liu He Ba Fa 2-3, 58
- liver 266, 270
- Lock and Turn the Joint 86
- lock the neck 236
- Lock Tightly Method 100
- locking the neck 218, 220
- Look to the Heavens and Shout 214
- Lougu (Sp-7) 276
- Low Elbow Press 180
- Low Finger Press 72
- Low Inward Wrist Press 128

- 
- Low Press 212
  - Lower Hook Dividing 92
  - lungs 226
  - massage 306-307, 310, 316, 341, 342
  - Medium Circle 15, 57, 109
  - Meridian Press 1, 10-11
  - misplacing the bone 1, 4-8, 58, 161, 208
  - morality 305
  - moxibustion 309
  - Multiple Finger Holding 62
  - muscle grabbing 263
  - muscle injuries 312-313
  - muscle tension 267
  - muscular force 11-12
  - muscular power 16
  - neck 236, 266
  - neck Chin Na techniques 216
  - neck, anatomy 216
  - Nei Dan 270
  - Neiguan (P-6) 272
  - Old Man Bows Politely 202
  - Old Man Carries Fish on His Back 198
  - Old Man Promoted to General 182
  - One Post to Support the Heavens 209
  - organs 238, 269, 270
  - organs, ruptured 317
  - oxygen 236, 237
  - panther walk 37-38
  - Picking Leaves from a Tree 20
  - picking up coins 18-20
  - police work 3, 132
  - posterior atlantoaxial ligament 216
  - power 16-17
  - prescriptions 309, 341
  - Press the Wrist Up 126
  - Pressing Twisting 28
  - Prop Up Elbow 176
  - punch, countering 296
  - Push the Boat to Follow the Stream 138
  - push-ups 24-25
  - Qi 263, 270
    - cavities 11-12
    - Channels 11-12
    - circulation 219, 264
    - meridians 9-10
    - stagnation 306-307
  - Qihai (Co-6) 280
  - Qihu (S-13) 276
  - Qingling (H-2) 274
  - Quchi (LI-11) 274
  - Quepen (S-12) 276
  - Renzhong (Gv-26) 281
  - repel 290
  - Reverse Elbow Wrap 166
  - Reverse Wrist Press 131
  - Reversed Abdominal Breathing 21-24
  - rice wine 341
  - Roast Peking Duck 210
  - root 2-3
  - rotation grabbing 31-32
  - Rugen (S-18) 284
  - ruptured artery 317
  - ruptured capillary 317
  - ruptured organs 317
  - Ruzhong (S-17) 284
  - Seal Stretches Its Body 240
  - sealing or blocking the vein/artery 1
  - sealing the artery 237
  - sealing the breath 1, 4, 8, 218, 226, 283, 318
  - sealing the meridian 219
  - sealing the vein 218
  - sealing the vein/artery 4, 9-10, 218, 236, 318
  - Send the Devil to Heaven 142
  - sensing training 295
  - Shangyang (LI-1) 271
  - Shaochong (H-9) 271
  - Shaohai (H-3) 274
  - Shaolin Temple 3
  - Shaoze (SI-1) 271
  - shoulder injuries 316
  - shoulder joint 208
  - Side Press 214
  - sideways and circle 44
  - sideways and slide 44
  - Single Finger Holding 60
  - skin color 307-308
  - sky window 227
  - Small Circle 15, 57, 109
  - Small Elbow Wrap 162
  - Small Finger Hook 76
  - Small Finger Turning 88
  - Small Wrap Finger 96

- Small Wrap Hand 96, 176, 180
- Small Wrap Hand-1 110
- Small Wrap Hand-2 114
- Snake style 209, 294
- speed 16-17
- spine 238
- spirit 289
- spleen 266
- staff training 32-34
- stagnant Qi 320
- stepping 161, 208, 295
- stepping training 40
- sticking and adhering 294
- stone lock 30
- Striking the Blood Method 286
- surprise 3-4
- swelling 342
- swinging weight training 32-34
- Tae Kwon Do xix
- Taijiquan 2-3, 58, 209, 294
- Taiyang (M-HN-9) 286
- teaching yourself 13
- technique 11-12, 13, 207
- tendon injuries 312-313
- throat 229, 266
- Thumb Press 68
- Tianshu (S-25) 284
- Tianzhu (B-10) 280
- Tianzong (SI-11) 282
- Tiger Claw 20-24
- Tiger style 263
- time of day 11-12, 269
- traditional Chinese medicine 306-307
- treatment of injury 305, 308-309
- triangle body 290
- Turn Back to Seize the Ape 153, 200
- Turn the Body to Seize the Monkey 152
- Turning Around Heaven and Earth 146
- Turning Body Elbow Wrap 170
- Turning Elbow 190
- Turning Finger Dividing 82
- Turning Lock Method 82
- Turning Wrist 138
- Twelve Primary Qi Channels 269
- Twist the Arm and Press the Neck 222
- Twist the Head to Kill a Chicken 219
- Two Children Worship the Buddha 212
- Up Hook Finger 104
- Upper Hook Dividing 90
- Upper Hook Method 76
- Upward Elbow Press 172
- Upward Elbow Wrap 168
- Upward Finger Turning 78
- Upward Press 209
- using a leg to apply leg Chin Na 257
- vein/artery press 4, 9-10
- vital cavities 269
- Wai Dan 270
- waist 266
- waist, anatomy 238
- Walk with Me 156
- Wanmai 272
- weight drop 36
- Western medicine 307
- White Crane Nods Its Head 62
- White Crane style 20-22, 209, 290, 294
- Wild Chicken Breaks Its Wings 150
- Wild Chicken Spreads Its Wings 136
- windlass 34
- windpipe 8, 226, 236
- wine 341
- Wing Chun style 294
- wrapping 294
- Wrapping Method 110
- Wrestling xix
- wrist Chin Na 161
- wrist escapes 51
- wrist injuries 315-316
- Wrist Press 124
- wrist strength 32-34
- Xingyiquan 294
- Xuehai (Sp-10) 277
- Yamen (Gv-15) 280
- Yao Fen 342
- Yao Gao 306-307
- Yao Jiu 306-307, 341, 342
- Yao Xi 306-307, 342
- Yifeng (TB-17) 286
- Yin and Yang 269, 277
- Yingchuang (S-16) 284















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